
DISCORD
JULY - AUGUST 2015
THAT MAGAZINE PROMOTER
RAMZI | WHITNEY K
WOOLWORM | IRIS
FILM COLLECTIVE
JAZZ NIGHT AT
THE LIDO | ADRIAN
TEACHER & THE
SUBS | HELSA
AHMADI
MOURNING
COUP

UPCOMING SHOWS

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JUL 4	THE DOWNWARD SPIRAL COMEDY SHOW FEATURING KATHLEEN MCGEE, & MORE	AUG 4	HIGH ON FIRE PALLBEARER, LUCIFER, VENOMOUS MAXIMUS
JUL 9-11	THE LOVERS CABARET: SIX WORD STORIES A DANCE AND CHOREOGRAPHY EXHIBITION	AUG 13	COMEDY NIGHT: DAVE MERHEJE SIMON KING, RICHARD THOMPSON, CHRIS GRIFFIN
JUL 12	THE ARISTOCRATS TRAVIS LARSON BAND	AUG 29	RADFEST (FUNDRAISER)
JUL 17	LUCID AFTERLIFE SHOTGUN, ELYSIUM ECHOES, CRITICAL JUNCTION & MORE	AUG 31	JACK SEMPLE WITH GUESTS
JUL 19	FU MANCHU: 25TH ANNIVERSARY SHOW WAINGRO	SEP 2	THE ATOMIC BITCHWAX BLACK WIZARD, BLACK PUSSY, MOS GENERATOR & MORE
JUL 31	KABAKA PYRAMID & THE BEBBLE ROCKERS B KENYON, DJ 151 & MORE	SEP 5	CULT OF LUNA MINSK, SUBOSA, ANCIIENTS, BUSHWHACKER, IF WE ARE MACHINES, & MORE

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Adrian Teacher's solo debut, *Sorta Hafta*, is far from a solo effort. *Discorder* sits down with Adrian Teacher and a couple of his bandmates to talk about collaboration, inspiration, and the realities of making music.

IRIS FILM COLLECTIVE - PG.13

Local Iris Film Collective aims to present a diversity of experimental films and filmmakers to Vancouver's open minded film-goers. Whether projected from inside a theatre or outdoors in Falaise Park Fieldhouse, this collective's programming is innovative and worth checking out.

RAMZI - PG.16

Through Ramzi, Phoebé Guillemot fuses MIDI instrumentals, dancehall, and world music into mutating rhythms. The synthetic biosphere which Ramzi inhabits expands in upcoming tape *Houti Kush*. *Discorder* sits down with Guillemot to talk about *Houti Kush* and the ecology and inhabitants of Ramzi's world.

MOURNING COUP - PG.20

Chandra Metling Tallow sits down with *Discorder* to discuss her August full length release *Baby Blue*, and how it has been shaped by health and mobility issues, an interest in cognitive science, and her personal contemplation on intergenerational trauma.

WOOLWORM - PG.24

Woolworm's wonderfully infectious EP *Everything Seems Obvious* was released this June on Hockey Dad Records. Woolworm talk to *Discorder* about the new record's pop sensibilities, the band's hardcore lineage, and what "blanket rock" really means.

NOT JUST JAZZ- PG.51

Sick Boss have perfected their own brand of genre-bending, awe-inspiring, jazz-related music. Sitting down with *Discorder*, the trio delves into what it takes to play with various guests, in various styles, at the same time, and in the same place.

WHITNEY K - PG.54

After moving back to Vancouver from Montreal, Konner Whitney, is now going by the musical moniker, Whitney K. With a new EP out this June, Whitney's melodic, pop musings hide darker thematic undertones.

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Publisher: Student Radio Society of UBC

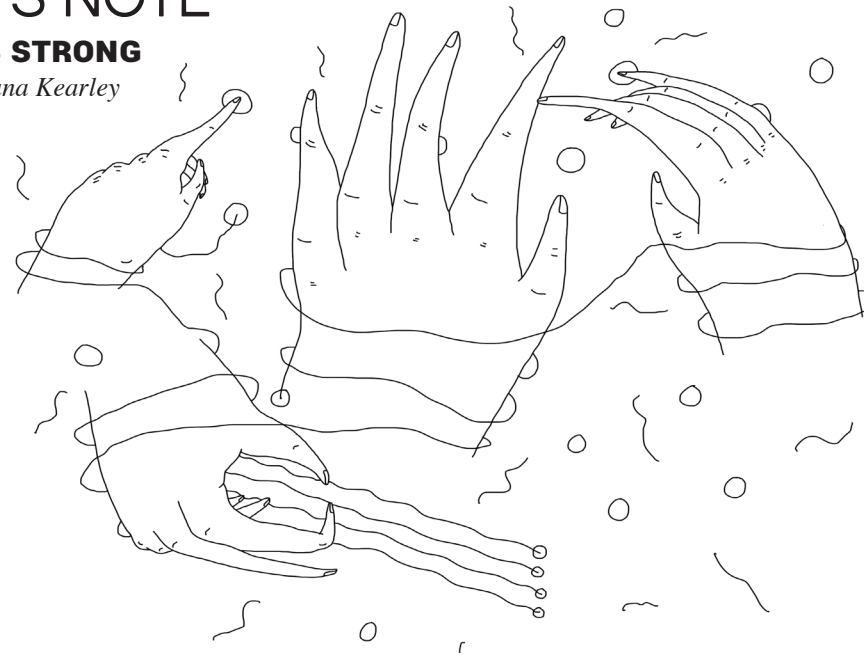
EDITORIAL CUTOFF: June 29, 2015

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EDITOR'S NOTE

FOUR YEARS STRONG

Illustrations by Dana Kearley



It's my first issue as solo Editor-in-Chief and I'm feeling sentimental. As a result, this Editor's Note may read as more self-indulgent than I had intended. Oh well to impartiality, I've chosen to reflect. Let's all take a couple minutes to think about me. Me and my four year relationship with *Discorder* magazine, walking a terrain that has changed many times, but run a consequential course in my life.

Meandering through the last year of my arts undergrad degree at UBC, I began writing for *Discorder* in October 2011. My first assignment from then Editor Gregory Adams, was to review a halloween-themed EP. Although a silly, pumpkin-patchy task, I directed all my most masterful alliteration abilities into my premier music review. Gregory gave me a pass.

Graduated into the world of live show reviews, I walked nervously into the Electric Owl that November. My subject was Grimes, and unlike her performance, my review was shaky at best. I honed in too much on my own judgments and didn't succeed in saying anything significant. Regardless, I tried again a couple months later. My two show reviews in February were better.

Meanwhile back at *Discorder* headquarters, the EIC torch was passed from Gregory to Laurel Borrowman. Laurel — lucky as she was — had the delight of reading, and probably gutting my first feature. Disheartened by my own unexceptional work, I was determined to improve on my next feature. I poured more effort in and my May article on River Vintage was notably stronger than my first.

I wrote a feature nearly every month for a year after April 2012. My pattern of success is spotty and self defined. I was (and probably still am) a sensitive writer and I didn't deal with criticism very well. Alterations to my work made without my consent antagonized me and I often responded to critique with resistance. My editors, therefore, were irritating to me and certainly not more knowledgeable than I was. I generally crafted what I wrote very carefully, so suggesting it was imperfect was a direct offense.

In April 2014, past EIC Jacey Gibb gave

me the opportunity to become a section editor at *Discorder*. Nervous and inexperienced, I found myself suddenly on the other end of the Google doc, holding onto the sensitivities of unpaid, time-sacrificing writers. *Discorder*'s contributors were now at the mercy of my email phrasing and the contentious connotations of my critiques.

When Jacey stepped down as EIC this past March, the other section editor, Rob Catherall, and I took over as collective interim-EIC. I must say, I never thought I could be EIC (or co-EIC). I mistrust my knowledge of Canadian Press standards and am still jarred when a conjunction sits at the front of a sentence. Regardless, the shared position was both an honor and a challenge.

When Rob became too busy to stay on as co-EIC at the end of May, I took over alone. I don't really know if I earned the position, it seems more like it fell on me. But whether by capability or convenience, it's June 2015, and I am the Editor of *Discorder* magazine.

Did I write this all for the sake of vanity? No. Really, no. While putting together *Discorder*'s summer edition over the last month, I have been struck by a number of observations and emotions.

Firstly, I realize can be a stern, blunt editor. "This doesn't make sense," is a comment I make regularly, and it's a pat on the back in comparison with my harsh appraisal of writing that has not reached its potential. This month I was intentionally, extra rigorous with my edits, and the irony is not lost on me.

My other striking revelation is what stirred me to write this very Editor's Note: *Discorder* has changed my life.

When I began writing for *Discorder*, I was aimless, longing for creative direction, yet completely lost without it. This magazine was the platform from which I was reminded that I am capable. Not at first, not painlessly, but incrementally, and because of my own commitment. I had forgotten I could create something I was proud of, and now I know I can. I didn't think I could be the Editor-in-Chief of this magazine, and now I am.

By no means am I saying I've arrived as a writer or editor. I just wish to articulate to *Discorder*'s generous contributors that I appreciate you and I believe you are capable of doing exceptional work (though I may express it roughly). Corny as it sounds, the most significant thing you do can is realize your potential. My work with *Discorder* gave me that realization and it's something I hope everyone finds, in these pages or elsewhere.



Alex de Boer



STRICTLY THE GREATEST GODDAMN HITS OF JUNE 2015

	ARTIST	ALBUM	LABEL
1	Supermoon*+	Comet Lovejoy	*Self-Released*
2	Faith Healer*	Cosmic Troubles	*Mint*
3	Adrian Teacher and The Subs*+	Sorta Hafta	*Self-Released*
4	Colleen	Captain of None	*Thrill Jockey*
5	Godspeed You! Black Emperor*	Asunder, Sweet and Other Distress	*Constellation*
6	Ponctuation*	la realite nous suff	*bon sound*
7	Braids*	Deep In The Iris	*Flemish Eye*
8	Weed*+	Running Back	*Lefse*
9	Circuit des Yeux	In Plain Speech	*Thrill Jockey*
10	Suuns & Jerusalem in my Heart*	Suuns & Jerusalem in my heart	*Secret City*
11	Kathryn Calder*	Kathryn Calder	*File Under: Music*
12	Shamir	Ratchet	*XL Recordings*
13	Softess*+	Dark Power	*Self-Released*
14	Kuzin*	Cavity Kill	*Canyon*
15	Late Spring*+	Late Spring	*Self-Released*
16	Moon*	Moon	*Bruised Tongue*
17	Prinzhorn Dance School	*Home Economics*	*DFA*
18	Nap Eyes*	Whine of the Mystic	*Plastic Factory*
19	Cheerleader	The Sunshine of Your Youth	*Bright Antenna*
20	Zerbin*	Darling	*Fontana North*
21	Buffy St. Marie*	Power In The Blood	*Gypsy Boy*
22	Tough Age*+	Plays Cub's Hot Dog Day	*Mint*
23	METZ*	II	*Sub Pop*
24	Fountain*	Fountain II	*Self-Released*
25	Crosss*	Lo	*Telephone Explosion*
26	German Army*	In Transit	*Dub Ditch Picnic*
27	Needs*+	S/T	*File Under: Music*
28	Pow Wows*	Broken Curses	*Get Hip*
29	The Population Drops*+	Way Down	*Self-Released*
30	Vats	Excessive Days	*Self-Released*
31	Tanlines	Highlights	*True Panther*
32	Yukon Blonde*+	On Blonde	*Dine Alone*
33	Moon King*	Secret Life	*Last Gang*
34	Durrant, Melanie*	Anticipation	*Melo-ds*
35	Jerk in the Can*+	Bombs Away Buttercup	*Self-Released*
36	Kappa Chow*	Collected Output	*Self-Released*
37	Palma Violets	Danger In The Club	*Rough Trade*
38	Hawksley Workman*	Old Cheetah	*Isadora*
39	Stefana Fratila*+	Efemera	*Trippy Tapes*
40	Shilpa Ray	Last Year's Savage	*Northern Spy*
41	Speedy Ortiz	Foil Deer	*Carpark*
42	Blur	The Magic Whip	*Parlophone*
43	Toro Y Moi	What For?	*Columbia*
44	No Joy*	More Faithful	*Arts & Crafts*
45	Purity Ring*	Another Eternity	*Last Gang*
46	Jim O'Rourke	Simple Songs	*Drag City*
47	Tasseomancy*	Palm Wine Revisited	*Healing Power*
48	Isotopes*+	Nuclear Strikezone	*Stomp Records*
49	East India Youth	Culture of Volume	*XL*
50	Girlpool	S/T	*Wichita*

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian and those marked (+) are local. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. Her name is Sarah Cordingley. If you ask nicely she'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

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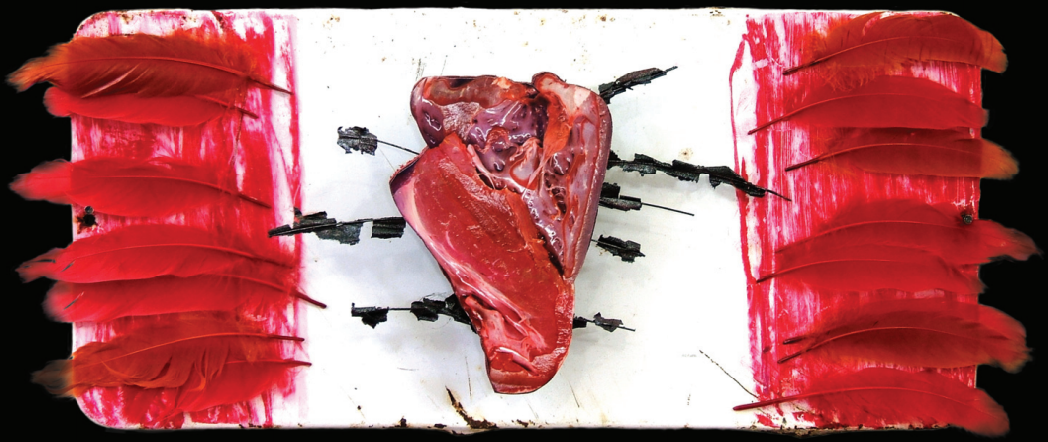
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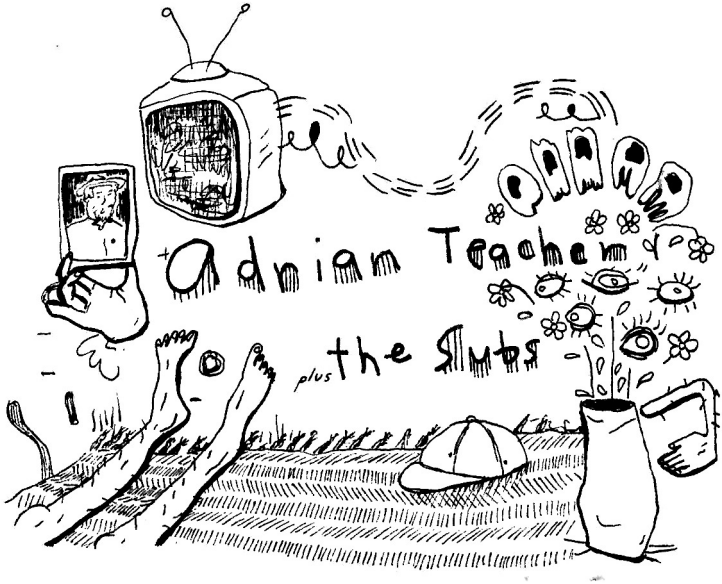
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GETTING OLDER, GOING SOLO

by Keagan Perlette
Illustrations by Amelia Garvin
Photography by Sara Baar

I text my mom on the bus as I make my way to interview Adrian Teacher and the Subs. I admit to her that I'm anxious about meeting a very prominent member of the Vancouver music scene because he's a *real adult*. Teacher has played in many bands around town, most notably Apollo Ghosts and Cool TV. He's been self-releasing music for ten years and it's apparent that he's both a talented and diversely experienced musician. Just as Apollo Ghosts is alternative indie rock and Cool TV is firmly funk; Teacher reinvents his sound yet again with his debut solo EP, *Sorta Hafta*.

This EP, which dropped on May 5, is folksy, reflexive, and very grown up. The lyrics are heavy with perspective and experiential wisdom, without cynicism. Paradoxically, the songs carry the tone of a teenage lyricist, but their thematic content comes from the heart of a world-weary adult.

The Subs are supposed to be Teacher's solo project, but when I get to the Foundation restaurant where we're meeting, there are clearly three people at the table. He is joined for some nachos (I assume — they've already finished eating) by his band mates Amanda Pezzutto and Robbie Nall, who play drums and bass, respectively.

"It's just so much nicer when, you know, Robbie throws down his version of what I'm trying to get at and it's one hundred times better," says Teacher, "And Amanda keeps things simple where I come up with something that's maybe too complicated for a drum part. She'll always bring it back to kind of a primal level. She's a good editor, she calls me on my bullshit. It's always way more fun to play with other people."

Teacher takes on the roll of host for a kind of musical hang out with musicians he admires. Pezzutto and Teacher have worked together on both Apollo Ghosts and Cool TV, while Nall met the two more recently (a misremembered meeting sometime last year) and began jamming with Teacher. "I was like



I'M A THIRTY FIVE YEAR OLD WHITE GUY AND IT'S LIKE, I CAN'T FAKE IT AND WRITE FROM ANOTHER PERSPECTIVE, I JUST HAVE TO WRITE ABOUT MY LIFE AND THE BULLSHIT THAT GOES ON."

'Wow I gotta pinch this guy cause he's too good!'" says Teacher of Nall, "I just started playing him some of my songs that I'd been working on and Robbie was like 'I'll just throw this juicy bass part on top of it.'"

"We'd be jamming and it was gold nugget after gold nugget. He's an excellent songwriter," says Nall. The two make bashful eye contact and Nall says, "I always admired Adrian's music, Apollo Ghosts..." The group's dynamic seems to be a mix of mutual support, respect, and fan-like admiration.

"I'm kind of like old reliable," jokes Pezzutto, "I got roped into service years ago ... and, again, with this [band] he was like 'Well now I want you back for this one.'"

Pezzutto played drums in Apollo Ghosts and then bass for Cool TV. Back on drums with the Subs, Pezzutto's place in the band is testament to the laid-back organization of Teacher's project. "For me it's just something fun to do," she says, "If I wasn't playing in a band I'd probably be playing Dungeons and Dragons."

The move to solo work was a very practical decision on Teacher's part. "Logistically it was just coming to the point where it was just getting tricky to maintain the idea of a band as a solid thing," he says. When the goals of one band member change — a desire for more practice time, or the possibility of a tour — Teacher feels that it's just too frustrating to keep other members obligated to a situation that's unworkable for them.

Generally speaking, Teacher finds it a lot easier to go his own way. His strategy is to bring talented friends along when they are able to play gigs instead of trying to juggle conflicting schedules.

During their upcoming tour across Canada, the group will do some recording in Montreal at a studio called the Bottle Garden. Nall will fly back to Vancouver while Teacher and Pezzutto play SappyFest with another drummer (Amanda will presumably take up bass responsibilities). On top of the five songs from *Sorta Hafta*, the band says they've got ten or so "nuggets" that they're working on and will play on tour in preparation for possible recording.

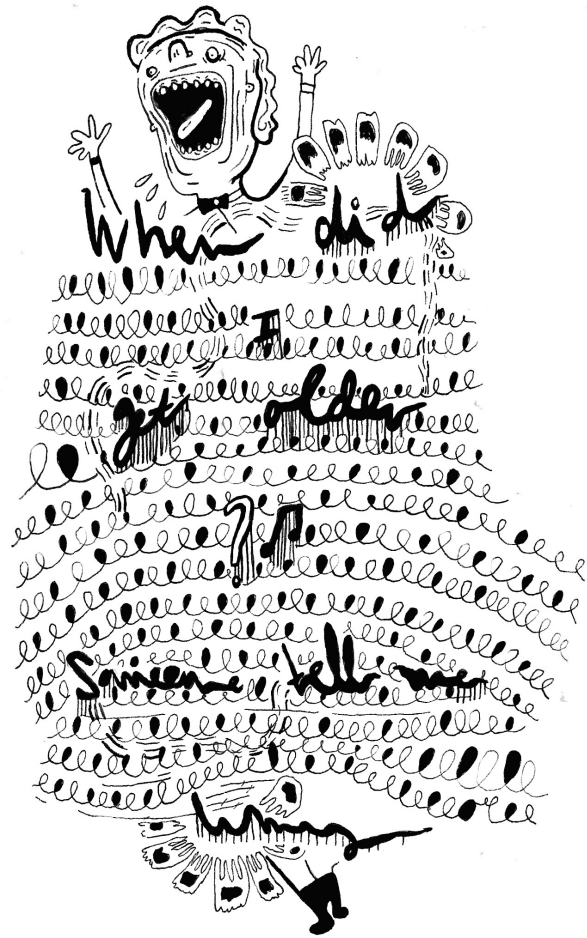
Teacher describes *Sorta Hafta* as "a short little thing for spring just to start it off." The EP is pocket-sized in the sense that it clocks in at around eleven minutes and provides a cozy, easy listen that you're inclined to carry with you everywhere. The first track, "When Did I Get Older," sets the tone for the EP with harmonic, faraway vocals and folk-rock guitar. "One Thing Your Money Couldn't Buy" is the EP's gem. It's musically straightforward, rhythmic and nostalgic, with earnest lyrics about the importance of the little beautiful things at the edges of everyday life.

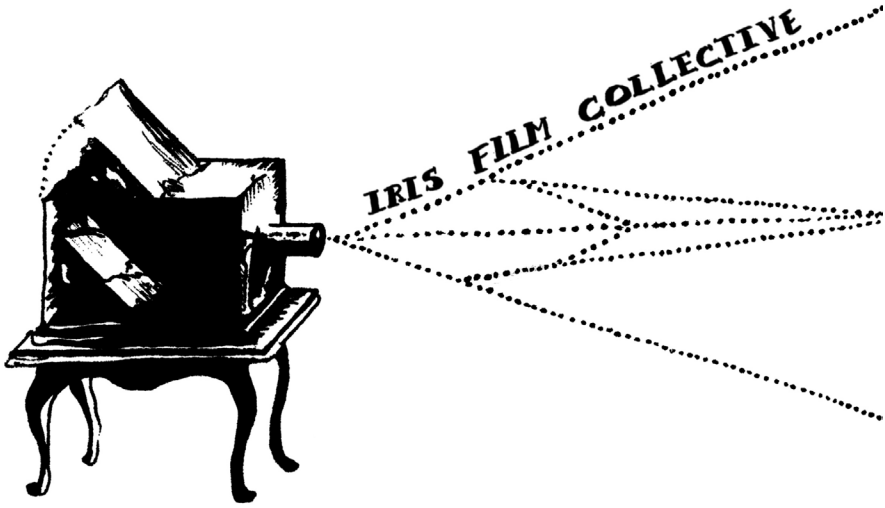
"I had some rough things happen last year," says Teacher. "It takes a few songs to work through some sort of personal feeling... It ended up being an album about mortality," Pezzutto says of Teacher's creative process. To which Teacher interjects: "You want to keep it youthful though, cause you don't want to be labeled dad rock!"

By the end of the interview I'm feeling stupid for being worried about speaking with Teacher. His demeanor alone resists the "dad rock" label with a kind of youthful openness that I wasn't expecting from such a well-loved musician. Teacher's adulthood is exactly what makes this EP something special. As Teacher articulates in summary, "I try to write about common experiences ... [like] a series of little photographs of some small thing that people can relate to ... I'm a thirty five year old white guy and it's like, I can't fake it and write from another perspective, I just have to write about my life and the bullshit that goes on."

After a thoughtful pause, Teacher remembers something: "Oh, I'm thirty six, sorry."

✖





EXPANDING CINEMA

words and photos by Alysha Seriani // Illustrations by Emma Potter

"Nowhere in its mechanical process does the camera hold either mirror or candle to nature." Those words come from Stan Brakhage, the celebrated experimental filmmaker, whose 16mm films were screened outdoors in Falaise Park this past March. Free and open to the public, the "by brakhage" screening marked the inauguration of the Iris Film Collective's fieldhouse residency.

The Collective, which officially began in January 2014, has hosted outdoor screenings in public parks, on sides of buildings, and on docks over the ocean.

So who are the people bringing Brakhage and other films out in the open? If you're interested in independent and avant-garde cinema, you may know some of them from the darkrooms at Cineworks, the projection booths and program guides at the Pacific Cinématheque, and the lobbies of gone-but-not-forgotten micro-cinemas like Blinding Light!! and Edison Electric.

Eight members and one auxiliary member, this collective of artists and filmmakers is Alex Mackenzie, John Woods, Sydney Southam, Ryder White, Amanda Thompson, Lisa G Nielsen, Zoe Kirk-Gushowaty, Ariel Kirk-Gushowaty, and Simone Smith. According to the collective's website, their "key interest" is "in ciné film — actual celluloid — at a time when this medium is shifting to a post-industry model."

"Like film, there are a lot of things that people are turning back towards doing for themselves," says one Iris member, Ryder White. That extra effort to get what you're looking for isn't uncommon amongst Vancouverites; many of us now grow our own food, brew our own beer, and make our own clothes. White and fellow member Amanda Thompson meet me at Bomber Brewing for this interview; a fitting example of this return to local artisanal rather than industrial creations.

The collective originates from a workshop, put on by current member Alex Mackenzie in early 2012, on expanded cinema. Explaining what expanded cinema entails, White says



"THE IRIS COLLECTIVE TAKES ON THE CHALLENGE OF MAKING FILMS AS ARTISTS, A MUCH DIFFERENT SYSTEM THAN THE HIERARCHY OF A MAJOR MOVIE PRODUCTION"

"The term cinema generally describes a 1:1 relationship with viewer-to-screen. Think of all your typical movies where you sit in the dark and view one set of images. Expanded cinema goes beyond the screen using multiple projectors or otherwise altering the space or the light. Projector performance is expanded cinema, multi-screen, or projecting on a surface that's not flat, live elements — anything that's beyond your typical proscenium square."

The Iris Collective takes on the challenge of making films as artists, a much different system than the hierarchy of a major movie production. So, as an independent filmmaker, why bother to join a collective? White explains, "Even in our workflow — which is more centred around the originator, where one person is conceiving of the idea, filming it, developing it, printing it, and projecting it — there's still a lot that we can get from communal exchange." Fellow member Amanda Thompson adds, "In some ways it's strength in numbers."

Their first official year together brought plenty of experimental films into and out of Vancouver. They presented Your Neighbour's Window Film Festival, a lo-fi presentation of short films in the backyards and alleys of Grandview-Woodlands; they toured their own films around the Gulf Islands, and hosted artists from Quebec, Germany, Australia, and the USA. At that point it became clear to the Collective that, as Thompson recalls, "There's an appetite for what we're doing here."

As Iris Collective celebrated their one-year collective anniversary, they was selected by the Vancouver Board of Parks and Recreation for an artist studio residency at the Falaise

Park Fieldhouse. “They have a bunch of old former care-takers’ houses in different parks around the city,” says White. This particular one is theirs until 2017.

Nestled in the southeast corner of the sloped park just off Rupert and Grandview, the Falaise Fieldhouse is a nook filled with projectors, editing tables, darkroom materials, and reels of celluloid. The kitchen window of the fieldhouse doubles as a projector screen for their public screening of films in their collections. White describes the Falaise Park fieldhouse as “a raison d'être” for the Iris Film Collective moving forward.

Only a few months into their three-year residency, the Iris Film Collective has screened films by Brakhage and works from their collection at the Falaise fieldhouse. They’ve also since hosted artists like Roger Beebe, whose work has screened at Sundance and MoMA, and Berlin-based filmmakers OJOBOCA (Anja Dornieden and Juan David Gonzalez Monroy). Most recently, Iris presented new work on B&W hand-processed 16mm by members of the collective at Art Waste in Crab Park, and hosted the Double Negative Film Collective from Montréal. In the fall, as a part of this “Collective Unconscious” series, Iris will also host collectives from Ottawa (Windows Collective) and Toronto (Loop Collective).

“I think that the emphasis on making film has become much more Do-It-Yourself,” notes Thompson. “You have to take responsibility for it now. There isn’t a lab down the street that will do everything for you. I think there’s more of an onus on the filmmaker. You have to try a little bit harder.”

Not only do the members of the Iris Film Collective take on the growing challenge of working on film in a digital age — they also choose to share it with the community through free public screenings, hands-on workshops, and talks from internationally influential artists. From now until 2017, Iris will continue building this momentum. “At the end of our residency, it should conclude with a large-scale project that involves the community in some way,” says White. “So if you live in the neighbourhood of Falaise Park and you’re reading this *Discorder* article, we’re coming for you.”

“We would really like to get film equipment into the hands of a lot more people,” White continues earnestly. Thompson pipes in on that note, “Or just an awareness and appreciation that film is not dead.”

**For the Iris Collective's fall schedule visit irisfilmcollective.com.*





RAMZI

TARSIERS IN THE SUNSHINE

By Jon Kew // Illustrations by Jules Francisco
Photography by Tara Bigdeli

Vancouver is lovely in the Summer: another day of drought, a scorcher, an uptick in forest fire probability. I'm sitting in Mount Pleasant on a domesticated parcel of land with Phoebé Guillemot, the woman behind Ramzi. I bring the subject of sarcasm in music up, looking for a way to identify Ramzi's mutant dance rhythms against her contemporaries. Guillemot speaks decisively, interpreting the hype of non-spirited and formatted sound."I think the best example is PC Music. At first they were making a joke of the commercial, but now they are totally what they make fun of. I think my music is the opposite of that, because I put so much meaning into it. There's nothing that is just for the hype or attention. It's really personal. Even if it can sound absurd, it's the opposite of a joke. It's how to express my vision of life."

Guillemot is a recent transplant to the Pacific Northwest from Montreal. With her new album *Houti Kush* imminent on Vancouver's 1080p, and another likely to follow on Genero, Guillemot is feeling positive. "I had to struggle the first month [of moving], but I've been so lucky. I've felt more at home than in Montreal. I was so sad there. People are like 'how come you don't find it hard to integrate?' For me it was easy thanks to my music. I'm really grateful. Thanks to Ramzi I was welcome already."

Ramzi is the form through which Guillemot explores world music and alien electronics, transformed into mutating rhythms. She describes Ramzi as a paroxysm of dualisms: male/female, genuine/perverse, free/captive, etc. The animal murmurs and tactility of Ramzi's music evokes lush biospheres: places of refuge and wildlife, but also zones of harshness and ecological intensity. *Houti Kush* is caught between worlds, showing a new side of this concept: "It's the least weird of what I've done. It's almost romantic. The A side is the Ramzi world being happy. The B side, you feel the trip, the danger coming."

"With Ramzi I feel like I can get lost. It's a world I keep expanding. I like the idea to develop an allegory of what I think at a political perspective, this war between different forces: Aliens, Zombies, Children. The Aliens are like greys, reptilians, the high political power. The Zombies are the masses, controlled by the aliens, that try to invade the natural world. Children and the animals and nature are holding tight to defend. For me it's

"RAMZI IS THE FORM THROUGH WHICH GUILLEMOT EXPLORES WORLD MUSIC AND ALIEN ELECTRONICS"

just like how to preserve what we grew up with." Guillemot continues, "I was really attached to my childhood. I grew up not just in the city, but also in the country, and I was just happy to be out, imaginative, to create… it's just that now I give more sense to it. It's my inner child talking as Ramzi."

Ramzi, the feral child who Guillemot compares to the Jungle Book's Mowgli, is joined by her other alter ego on *Houti Kush*, Houti. "When my computer got stolen in San Francisco, I was like 'Ramzi is dead,' a sign that I had to move forward. Maybe I should be called Houti instead. I thought I lost everything but I found my hard drive in Vancouver. I was able to get my old project, so Ramzi didn't die. But Houti stayed a bit. I [Houti] started to sing with more autotune. It started to be more feminine. So I was like 'OK Houti is this new feminine presence in the Ramzi world.'"

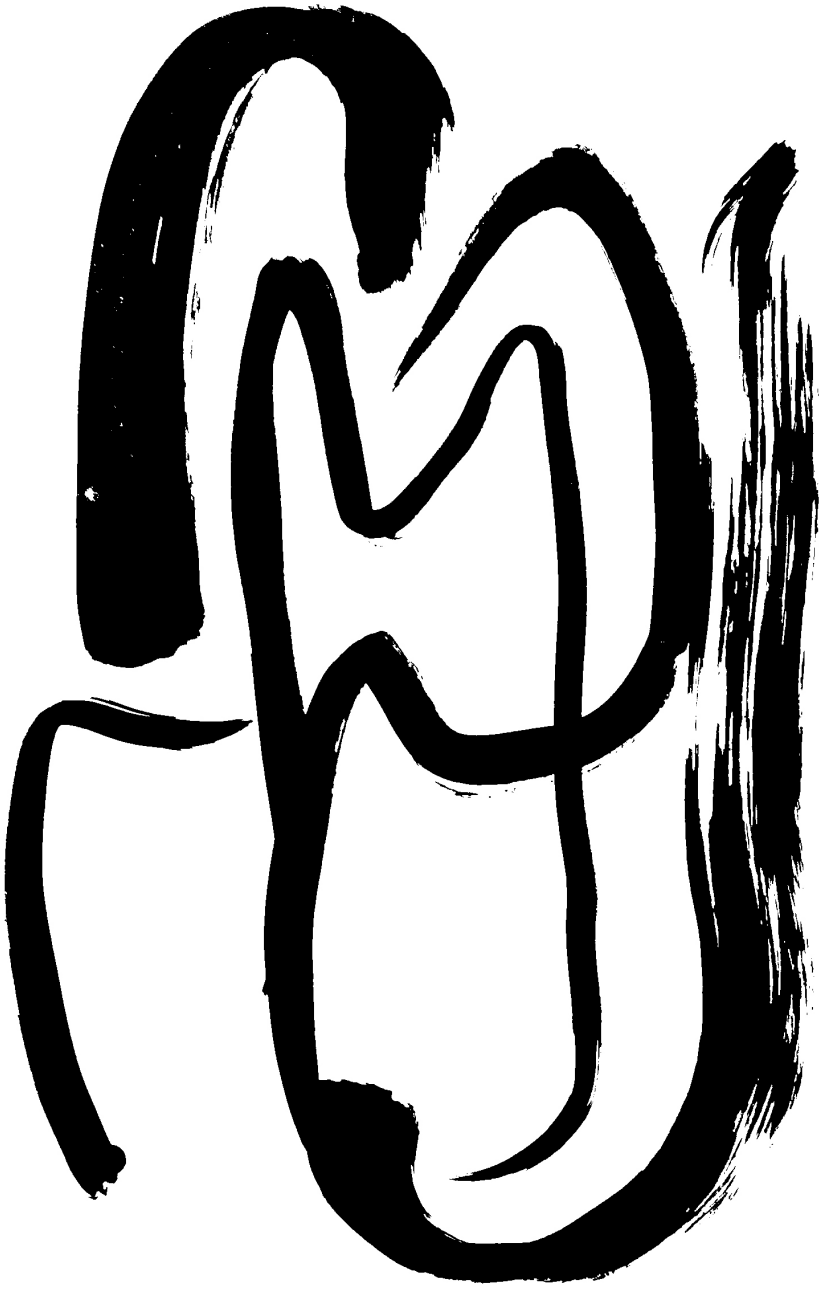
The bombastic samples of previous Ramzi albums evince Guillemot's love for the language of dancehall. But Guillemot's own voice, as both Ramzi and Houti, is more prominent on *Houti Kush* than ever. Traces of her touch proliferate throughout the entire album: biological noises, but also a MIDI emphasis, video game chirps and ringtones floating throughout a synthesized jungle. The album cover features Guillemot's visual art, an alien CGI landscape stamped with a zodiac comprising silhouettes of baby animals encircling a moon. Uncanny neoteny runs through Ramzi's aesthetic. Past music videos montage owls, tarsiers, creatures whose eyes seem too large for their sockets. Ramzi itself is described as assuming the form of a pygmy tarsier, an animal threatened by deforestation and safeguarded by cultural superstitions. "I talk about it but I don't want to make it the focus…I don't feel the need to talk about it unless it's to produce new material with it." Describing her process, Guillemot says "It's really intuitive. I just get lost. I'm guided by the sound I like and also feelings that I can get through music."

There's a fecundity and possibility emergent in the Ramzi world. "We all get alienated sometimes...we act in automatic ways, not felt ways of living or being. I'm playing with it, it's not something I'm obsessed with." Guillemot muses again with the battlefield metaphor: "For me, my music is like a weapon against zombies...a way to revive humanity when you think it's lost."

The sun is insistent when our conversation ends. Dude Chilling is a fine park, but there's something latent here. We exchange doubts for Montreal and Vancouver, and surveillance, and talk about the animosity one eventually develops towards their hometown. Still, we agree that pessimism doesn't do much. "Travelling in Southeast Asia made me see this music and life out in the streets and everyone gathering. And it creates so much more life. There's some lack of space [In Vancouver] but there's a lot of potential for more. So I'm really optimistic."

Sometimes you need a fresh pair of eyes. The pygmy tarsier, in this case, is exemplary.






morning
coup

HEALING AND TIME

by Kristian Voveris // Illustrations by Erin Tanaguchi
Photography by Tara Bigdeli

I meet Chandra Ponyboy Melting Tallow at Jericho Beach on a picture-perfect Friday afternoon. Dressed in red from head to toe, including a letterman sports jacket qualifying her for the cast of *Cry Baby*, Melting Tallow's figure is brightly contrasted against the pacific tones of the Burrard Inlet and its mountainous background.

Choosing a cool and shaded spot by the bird pond to have a conversation, we are intermittently interrupted by visitors with webbed feet. The little ones are clearly vying for a little more than just attention with their cute baby eyes. A couple of kids out on an adventure run by looking determined, as if they are out to conquer something only their eyes can see.

"I feel like in some ways my project with music kind of feels like that," Melting Tallow says, referring to the mysterious determination and excitement of the children running around us.

Titled Mourning Coup, Melting Tallow's experimental musical project has its roots in the performance art projects that she embarked on while studying fine arts in Montreal. Her conceptual performance art progressed incrementally towards her music, until she began to feel like the acts were becoming excuses for her to lipsynch in front of an audience in a form of dramatic karaoke.

While in the early stages of Mourning Coup's conception, an unreleased cassette of her raw material was reviewed by national indie music blog, Weird Canada. On the tape, rising above layers of warmly blurred samples and keyboard melodies, Melting Tallow's ghostly, echoing vocals guide listeners into a microscopic dream-world. The writer's impatient sense of anticipation for the intricate web of ideas on this private cassette, bleeds in between the review's lines.

It wouldn't be until this summer, five years later, that Melting Tallow's first full length album would materialize. Unfortunately, the five year span between the album's start and finish, was anything but one of abandon for the project. As Melting Tallow began experiencing medical issues manifesting as seizures and mobility impairment, she started to feel that the very nature of time had become warped beyond her control.

This turn of events, which she initially saw as a temporary interruption, took her life on a completely different track. The confrontation with her bodily limitations that began in 2010, pushed Tallow to pause her artistic projects and academic studies.

Regardless, Melting Tallow began to accept her medical condition with bravery. "I used to feel really upset," she says, "I felt like I lost five years of my youth, but the reality is that people with chronic or mental illnesses 'lose' time by not being able to keep up with the pace of life that is normal to the majorities of people." She elaborates, "I'm just learning how to adjust my life to the reality that this is something that will probably always be there."

Melting Tallow began contemplating the implications of her blunt, irreversible reality as she read Dr. Gabor Maté's *When the Body Says No*. Striving to regain a sense of coherence in her life, she directed her focus toward the concept of intergenerational trauma, in order to understand her origin as an indigenous person of Canada — which to her and many others, is a collective experience.

"Intergenerational trauma happens [more broadly] in humans and manifests in all these different ways that create marginalization." While the severe mental and physical health issues that arose directly from forced assimilation through the residential school system are becoming increasingly widely

"MUCH LIKE HER INTEREST IN INTERGENERATIONAL TRAUMA, MELTING TALLOW'S PROCESS WITH MUSIC IS ENTIRELY SELF-DIRECTED"

acknowledged in public discourse, the study of collective after-effects and their links to chronic health issues are still nascent.

"I think learning about the intricacies of what that looks like in the brain, the mind, and the body, is going to be part of how to lessen these obstacles," Melting Tallow shares while explaining her resulting interest in pursuing studies in cognitive science. "It's just exciting that we're living in a time now that we're seeing how these experiences are manifested in the body."

As a musical project, Mourning Coup was crucial for Melting Tallow to maintain a sense of self during her medical struggles. "It kept me sane, it gave me something to hope for," she confesses. And this hope is audibly evident in the otherworldly energy that Melting Tallow channels in her recordings.

The mental imprint of her experiences runs deep in the finished version of her album, *Baby Blue*. This full length release — which is named in reference to a personal obsession with the colour blue worn by staff in hospitals — is set to be released this August, by Olympia's No Sun Recordings.

The album's complexity is particularly apparent in "Master." Here, different layers of Melting Tallow's vocals take on opposing, almost raging characters, while being simultaneously soothed by a soft, yet mournful refrain. Moments of clarity rise over an orchestrated chaos of warped synthesizers and vocals, only to be swallowed again by a swarming sound moving in tandem with a change of tempo and timbre.

Much like her interest in intergenerational trauma, Melting Tallow's process with music is entirely self-directed, and exists as a result of her personal experiences. After describing how she taught herself everything she knows in recording and production through trial and error, Tallow reflects, "Once I figured one way to do it, I stuck to it, which is something I do with a lot of things in life."

Trying things out, experimenting with instruments, and arranging elements in recorded sound is Melting Tallow's natural way of interacting with her music. Although Mourning Coup arose out of performance, it has very distinctly moved towards production. Melting Tallow even aspires to produce music for other musicians. "I want to be Phil Spector, but not an asshole," she says jokingly, while trying to explain her conflicted relationship with one of her main artistic inspirations.

When I ask her about her future plans, Melting Tallow talks with the wide-eyed excitement of a child about all the projects she would like to conquer. And while her first work took her through a long and trying path, her sight is already fixed on her second LP. "The next one is not going to take so long," she muses.









WOOLWORM

BLANKET ROCK

by Ewan Thompson // Illustrations by Danielle Jette // Photography by Sara Baar

"INTEGRATING INFLUENCES FROM ANYWHERE IS PERMISSIBLE."

For four days in August 2014 the fuzzy sound of Vancouver rock band Woolworm resonated from a rattling cabin on Gossip Island. Exclusively using money made from performing and releasing the band's material, high school buddies Giles Roy (vocals, guitar), Alex Pomeroy (guitar, vocals), and Ben Purp (drums), along with Heather Black (bass, vocals), came to this remote location off the coast of Galiano Island to record their latest EP *Everything Seems Obvious*.

After a minor delay on day one, involving a vital piece of recording equipment being essentially air-freighted to the island, the four friends spent the remaining three days having breakfast together in the morning and recording work that is amongst their noisiest, catchiest, and most lyrically honest to date during the day.

Almost a year later, I sit with the band on the roof of the house that Roy and Pomeroy share (and of which Purp is a former housemate) as they reflect on the recording of the EP. The band agree that the recording process was an extremely organic one.

"We just wanted everything to come out naturally… whatever comes out of you naturally to be what the song is" says Roy. "It was just us being ourselves together." The band's entire ethos seems to be one of absorbing the world around them and letting it come out organically in their music. When asked about who and what influences their unique brand of pop-rock Roy simply replies "Oh, everything."

Formed in 2008 from the ashes of hardcore and post-rock bands featuring Roy, Pomeroy, and Purp, Woolworm was intended as an indie rock outlet for some kids who enjoyed the heavier side of music. "For as long as I can remember," says Roy "I wanted to be in a rock band/pop band." However, the formation of Woolworm was not a reaction against hardcore, and all members still have an affinity for the genre (Purp plays in Vancouver hardcore band Vacant State and admits that he can't quite shake his hardcore drumming style in Woolworm recordings).

To anyone who has seen one of Woolworm's live shows, or heard any of their recordings, this subtle bleeding of their heavier roots into their lo-fi indie rock is apparent. Pomeroy notes that one of Woolworm's post-rock forebears was probably in retrospect "ripping off [instrumental metal band] Pelican pretty hard… big amps, three guitars" and attributes similar projects to have had subtle influences on the sheer density of Woolworm's sound. Roy reflects that the more sonically dense elements of their music weren't necessarily intentional, but developed as the band acknowledge their roots and that they are "just sort of good" at making music that way.

Heavy music is not the only unusual influence to make an impact on Woolworm's music. They somewhat jokingly use the term "blanket rock" to describe their music, which according to Roy is "rock music that sounds warm but covers a swath of different substyles". Each member is a rock/pop enthusiast and are not shy about their sincere love of bands that could be considered embarrassing ("A lot of mid '90s Canadian rock seeps into



our shit" laughs Purp). Integrating influences from anywhere is permissible. Roy states that the band are just as likely to be inspired by the music of Hall & Oates as they are Guided By Voices.

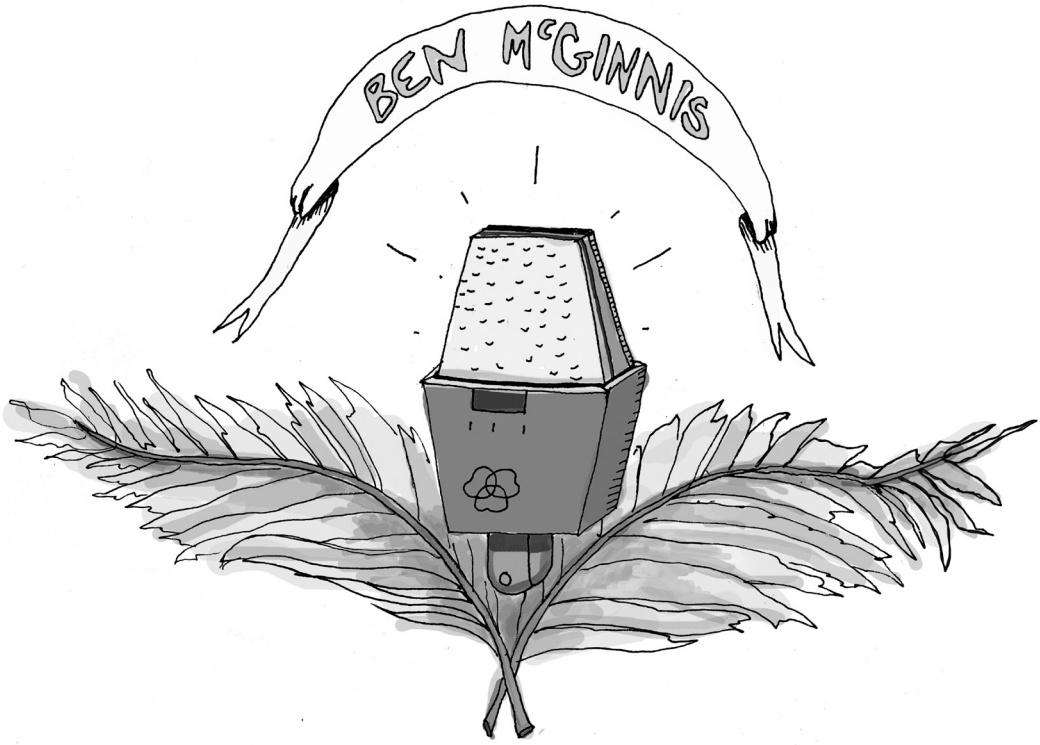
Pop music has always covertly influenced Woolworm's sound, but *Everything Seems Obvious* is their most outright pop recording yet. The EP is mostly bright and upbeat, brimming with catchy hooks and choruses that imprint themselves onto the listener's brain. Roy's witty, self-aware lyrics are instantly memorable and are reminiscent of the painfully funny vignettes Morrissey and a young Rivers Cuomo have previously been responsible for.

The 11 minutes of music on this EP are Woolworm's most captivating yet. But this full on embracement of pop sensibilities doesn't mean the band have abandoned the noisier elements of their music – they have just incorporated them into these songs in a characteristically organic way. Roy's intimate sounding cadence on "Useless" (which is reminiscent of a non-Mancunian Stone Roses era Ian Brown) is juxtaposed over a clattering bridge which subtly hints at 1990s alt metal. The inverted punk of "Cassandra" (with lead vocals sung by Pomeroy) is as catchy as it is mosh pit friendly. Purp's emphatic drumming and Black's uncomplicated bass lines give the EP a punk undertone that becomes amplified when these songs are played live. The whole EP is peppered with wailing noise rock guitars that are congruous with textured vocal harmonies. The entire effect is of a band that have successfully made an infectious pop record, without compromising anything of their own unique sound and wide circle of influences.

As the evening draws to a close, Woolworm tell me about a boogie woogie riff they've been jamming at practices lately, a planned two song cassette that they hope will catch some of their more pop-minded fans off guard, and joke about evolving into a "stoner dad rock" band in twenty years time.

"We have a special bond...just the four of us friends playing music" says Black with a smile. "It's just really great being in Woolworm" agrees Roy. A combination of close friendship and a totally open and organic approach to making music could see Woolworm turn into one the most enduring of Vancouver rock bands. Woolworm's music has the exciting potential to go in any number of directions, due to their ethos of "stealing from everywhere" and recording what feels natural. Maybe we will see something like that "stoner dad rock" set circa 2035.

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IN GOOD HUMOUR

BEN MCGINNIS

by Evan Brow // Ilustrations by Josh Conrad

Ben McGinnis just wants to get better at being a stand-up comedian. Self-described as a "diminutive white nerd," his clean, observational style lands onstage with a low energy, presenting jokes as if he's letting the audience discover them on their own. His onstage 'character' is an underdog, what McGinnis describes as "a little bit of reality and a little bit of an act."

I meet with McGinnis at Trees Organic, a small boutique coffee shop two blocks from Waterfront Skytrain Station. I get a mocha that I consume almost immediately. He gets an herbal tea that he barely touches. The dim light, small black chairs, and beige walls mirror McGinnis' comedy quite well: not out for flashy zest, but aiming for nicely delivered content. As we sit down, he puts his hands together, hunches into an understated pose, and maintains a slight resting smile as we begin talking.

"I was the victim of identity theft recently. And it's not so much the money they stole, but it's just scary to think that's someone else is out there blaming all their problems on my father." That was the first joke McGinnis ever told on stage and after its delivery, McGinnis knew right away that stand-up was his passion. It's still the only form of comedy that's stuck for him.

"With stand-up, the good thing is you're on your own and you're only responsible for your own acts and to a larger extent, your

own career," says McGinnis. "And if you perform well, it's all on you and you get the glory. With improv, I struggled ceding control to other people. I feel like a lot of the people who do stand-up are kind of control freaks and I relate to that. (Laughs) I don't know if that's a good quality in me though."

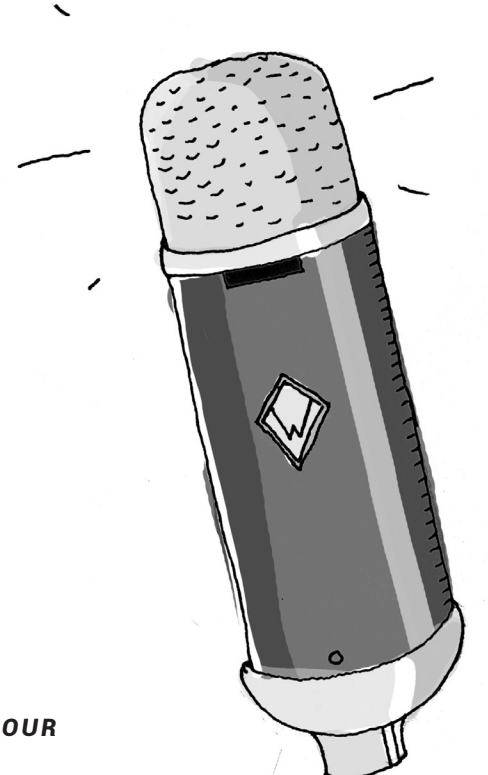
McGinnis had wanted to be a comedian since he was a teenager. It took ten years of anxious anticipation for him to finally get up on stage. When one of his friends decided to try stand-up, that was McGinnis' prompt to attempt it himself. In those early days, McGinnis felt like he faced hard barriers: not knowing anyone in the scene, not knowing how to get booked, and not truly feeling like he belonged. His friend's decision to try stand-up motivated McGinnis to face his fear and sign up for a comedy course in 2006.

"The first time I performed was a showcase at the end of the comedy class," says McGinnis. "So it was a very generous audience and a very welcoming place to do comedy. If I watch it now, it's obvious to me that I'm very green and nervous and making mistakes, stepping on laughs, and being uncomfortable, physically on-stage. But the combination of anticipation and terror and joy afterwards is something that I've been chasing ever since."

As of 2006, McGinnis has only risen and improved as a comic. His first paid gig was at Yuk Yuk's in 2010, he filmed a half-hour comedy special at the Waldorf in 2012, and he performed at the NorthWest Comedy Fest in 2015, igniting his love of festivals.

"You feel like a real comedian," says McGinnis. "You get a badge that says 'Artist' on it, so that's very flattering. Usually you can walk to the front of any line-up at the shows and that's very exciting. Any person doing stand-up in Vancouver probably feels disconnected from the big-time, so when you go to comedy festivals you feel more connected to that feeling."

In terms of his process, McGinnis likes to be well prepared. He's a writer's comedian, preferring to thoroughly craft and hone his jokes before they see the light of day. When he needs to build his act, he puts himself in a certain mindset, an artificially created comedic fight-or-flight mentality.



"I try to fake the pressure of being in front of a crowd," says McGinnis. "I don't sit at my computer typing. I walk around my apartment and pretend I'm doing a set. I've found out that that helps quite a bit. Because when you write, something could be quite clever or 'writerly,' but with stand-up, you really have to get rid of a lot of stuff. Only the funny parts are important. All the stuff you think is clever or well-written you can pretty much throw out."

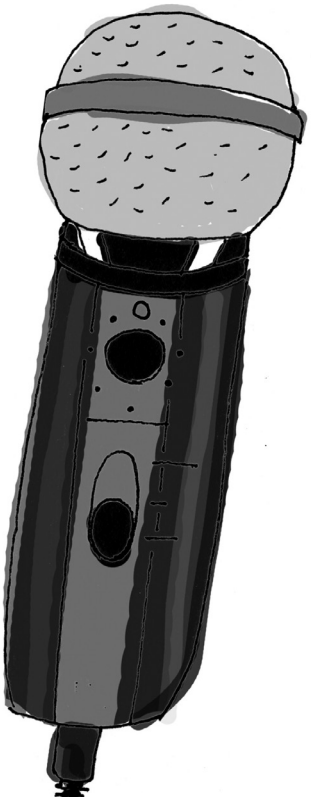
His comedy is rewarding for an audience who buys into its subtle delivery. When he hits on a good joke, he holds for attention the way a kid who just made their dad laugh would. As to what McGinnis wants in the future, he has simple needs: more of the same and just to improve.

"I really just want to get better at stand-up," says McGinnis. "It's the only thing I've done that I haven't stopped doing or wanted to stop doing. I've done a lot of other creative stuff and it's never really stuck. I'd love to be a headliner and develop a crowd for my work. But my big goal is just to write better jokes and get better at what I do."

McGinnis certainly knows what he wants. His loyalty to the craft is his defining feature. As interests go, McGinnis' number one priority is pretty all-consuming. Through all this thought and conservation, only one sentiment has remained: Ben McGinnis just wants to get better at being a stand-up comedian.

**McGinnis will be performing at the Comedy Mix from July 2nd to 4th and you can follow him on Twitter at @ben_mcginnis.*

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REAL LIVE ACTION.

JUNE 2015

MUSIC WASTE, DAY II
JUNE 5 / VARIOUS VENUES

On Friday, June 5, I had the privilege of doing a whirlwind tour of the Music Waste venues around Vancouver. Like a kid in a candy store I giddily gallivanted about town and took in some great acts, and was reminded of the strength and diversity of Vancouver's music scene.

Starting off the evening at the ANZA Club was guy/girl duo Still Creek Murder. They were the most recent Shindig winners, and it's easy to see why. They were catchy, they were crashy, and they managed to produce a wide range of sound, despite being only two. A variety of intelligently written and thoughtful songs kept the set engaging, and I hadn't nearly gotten my fill of them by the time they were finished their set. This is a band I will see again soon.

Following was Revered. I guess you could have called it a music act, but it would be more accurate to say that music is the medium through which they conveyed their delightfully weird and comedic material. The dapperly dressed lead singer and his aviator-clad back up vocalist evoked an almost Tenacious D-esque kitsch, despite looking and sounding completely different.

Old school electro beats provided the soundtrack to which the crowd was elucidated and edified through mystical epics and deep, dark existential musings. "Cold, Cheap Sun" provided a scathing rebuke of the centre of our solar system, after which the singer admonished the crowd that "hope is the disease that keeps us going, folks." Everyone present got off on their calculated black humour, let alone the authenticity and originality of the act. Plainly put: these guys were quirky as hell.

When I had made my way to the Remington, in the middle of the room a somewhat diminutive and unassuming girl stood in front of her electronic equipment, wearing a floral dress and brown oxfords. Her stature was small, but the sound she made was huge.

The music was dark and gorgeous, like something tragic being remembered, yet something important and beautiful was being extracted from that memory. At times she emitted primal screams that were then filtered through vocal effects to create a terrifyingly beautiful cry into the night. It was the kind of haunting music that you would soundtrack an ancient war film to as a panoramic shot captures the aftermath of a bloody battlefield – except with contemporary electronic accompaniment. This was definitely one of the treats of the evening.

From there, it was on to the Red Gate for Dirty Spells, who had some seriously deep grooves, and I found myself mesmerized by their unique yet relatable music.

Creating a surprising range of sonic environments, they took their time and relished the moment. They fashioned very slow musical builds, and revelled in an equally slow release.

This band works through osmosis and, over time, their sound seeped into the hearts of onlookers. Drummer Ryan Betts augmented the feeling with sporadic and exploratory drum fills. In the very last few seconds of the set, a long buildup erupted into an intense blur of percussive blows that left my head spinning and proved Dirty Spells to be a very accomplished group of musicians.

I hope everyone got a chance to get out and catch some Music Waste acts this past weekend as the event is a great way to check the musical pulse of the city. If not, there's always next year, and I'll definitely see you there.—*Brody Rokstad*

Purity Ring photo (pg.30 - 3) courtesy of Matthew Power

LEVITATION FESTIVAL
JUNE 5-6 / VARIOUS VENUES

Originating as Austin Psych Fest, the inaugural Levitation Vancouver was only the second time the festival travelled beyond its Texan home. Founded by the Black Angels as a celebration of the psych-rock revival, it's a broad church for everything from norm-core bedroom pop to grizzled heavy metal. After a sweltering weekend in Stanley Park's Malkin Bowl, could we tell apart our Dead Moons from our Dead Meadows, our L.A. Witches from our Black Wizards?

By Saturday lunchtime it felt like Levitation had always been camped in Stanley Park, as *Discorder* favourites Dada Plan eased us in with saxophones and strummed ditties. Seattle's Tacocat were an equally feel good band, with blasts of punk-pop that probably only exist on cassette. Things rapidly took a turn for the '70s with Three Wolf Moon. The name says it all of course, firmly in homage to the folk roots of early psych they nearly, nearly made us levitate. By mid-afternoon, however, it was apparent that the line-up was stretched thin.

California's Mystic Braves were a derivative '60s nothing and the Shrine's cheesy metal should never have left their parents' basement. Lesson learned: bands wearing corduroy or bandanas should be avoided like the plague.

Though all was forgiven with the wonderful Dead Moon. The Portland trio, formed in 1987, transformed Stanley Park with gnarly, knuckle-dragging blues. Husband-and-wife Fred and Toody Cole owned the stage with minimal set-up and raw, ragged rock 'n' roll that made it easily the show of the weekend. As dusk descended, local heroes Black Mountain took us into more expansive territory, a rare psychedelic moment as Stephen McBean's solos duelled with cranky electronics.

Work commitments meant missing Sunday afternoon so I can't vouch for Inuk singer-songwriter Willie Thrasher, or Joel Gion of the Brian Jonestown Massacre. Though much like the previous day, the Malkin Bowl's early evening line-up didn't deliver much psych or rock. Curtis Harding has a velvet voice and nice boots but it was essentially the kind of music dads like. Beach Fossils were Pavement sound-alikes that were over-promoted to third from top. And this was the Levitation experience thus far: a psychedelic rock festival with a distinct lack of psychedelic rock bands.

Thankfully, and not before time, a proper band kick-started a proper festival. With J Mascis of Dinosaur Jr on drums, Witch were everything a rock supergroup should be, and settled somewhere between stoner-rock and biker-metal. All of Witch made way for the Black Angels to close the evening with a much groovier and haunting take on the blues. Sounding so much louder than the average outdoor festival set, "Indigo Meadow" particularly showed why they do psych-rock better than anyone in the current wave.

With late night shows at the Rickshaw, Cobalt, and Electric Owl, Sunday night offered a heavy repost to Levitation's lighter daytime moments. It was a tough call between the Rickshaw's Burger Records night and the Cobalt's dive bar vibe, but the Main St venues won out with their amped-up bands and draught IPAs.

Opening at the Cobalt was Vancouver Island's White Poppy who delivered in spades what Levitation was missing: shoegaze! Lost in a dreamy squall of reverb, it was a delicious taster of her upcoming album, *Natural Phenomena*. Drug-pop being a definite theme

of the night, Gateway Drugs then came a close second for Band of the Weekend, blowing us away with a colourful racket of Mazzy Star meets My Bloody Valentine. By the time Anciients closed the weekend over at the Electric Owl, no one could hear themselves think.

As a first-time event, Levitation Vancouver did stretch itself thin at times. But the musical muscle of the late-night shows remains the festival's strength, and may it be for years to come. Next year let's hope they bring more of that experimental streak to the green fields of Stanley Park.—*Barnaby Sprague*

PURITY RING / BRAIDS / BORN GOLD
VOGUE THEATRE / JUNE 15

The Vogue Theatre was packed for Purity Ring's light show on Monday, June 15. Their latest release *Another Eternity* divided critics, with some saying they lost their unique sound from their debut *Shrines* and replaced it with morphed top 40 music. The night's show was heavily focused on colorful lights and special effects, which complemented their new music and brought it to life on stage.

Clouds of cigarette smoke filled the floor as we waited for the first act. Pop experimentalist Cecil Frena's latest project, Born Gold, pumped up the crowd with their zippy beats. Eric Cheng and Mitch Holtby accompanied with fast percussion and clanging symbols over Frena's murky nostalgic synths. Holtby captivated the crowd, quickly moving around his unique percussion setup which included cymbals and what looked to be a small bird cage.

Born Gold warmed the crowd with their unique sound and played a compelling, energetic set packed with joy and noise. The trio sported a very peculiar ensemble of white spandex pants and tank tops, which complemented their one of a kind set as Frena passionately moved to the discordant noise he and his friends were producing.

If Monday night's show was a battle of the bands, Braids would have taken home first prize. The Montreal-based trio quickly won over the crowd when vocalist Raphaelle Standell-Preston amazed concertgoers with her wide vocal range. After performing their song "Blondie," off their newest release *Deep in the Iris*, all hands were high in the air earning them the biggest applause of the night. And, with this one song, Braids effortlessly stole the show. In addition, Austin Tufts brought some of the best drumming I've ever seen, while Taylor Smith delivered just as commendable work on the keys. It was an intimate set blending mesmerizing vocals and wild percussion. Like one concert-goer said, "That was the shit."

No introduction was needed for Purity Ring. The Edmonton-bred duo packed props including flashlights arranged as an organ and mirrored gloves. Vocalist Megan James explored her futuristic world in ropes of lights while Corin Roddick stood in the middle of the stage hitting his crystal-shaped drum set to produce icy beats. A giant moon hovered behind him, doubling as a drum for James to bang during "Dust Hymn."

Wearing a two-piece bodysuit with shoulder pads, James looked like a goddess floating back and forth on stage commanding the audience to follow her every move. Purity Ring's focus on the futuristic ambiance of the show complimented their unique mélange of electronic and future-pop. But although the set was visually breathtaking, it appeared they got too caught up in the spectacle and in the end it felt more like performance art than a concert.

Leaving without an encore, the show came to an abrupt end. While the audience applauded and cheered politely, the lights came on and concertgoers began to leave the theatre. The ending felt flat and a bit disappointing after the lively promise at the beginning. For better or for worse, Purity Ring showed they have evolved and may need to increase their on-stage engagement to allow their audience to catch up to their new look and sound.
—*Nathan Sing*

Dead Moon photo (pg. 32 - 33) courtesy of Lauren Ray

NEXT MUSIC FROM TOKYO, VOL. 7
JUNE 17 / BILTMORE CABARET

Every year, the same too-weird-to-be-true story makes the rounds just before, and then hyperbolically during, the annual event that is Next Music From Tokyo. The tour, run by one Steven Tanaka, hand-picks the best of Tokyo's underground music scene and then carries them across Canada on what has to be the most ambitious project in Japanese-Canadian relations in recent history. The story, as it so rarely does these days, gets better. Tanaka, a Toronto anaesthesiologist, is the sole organizer, promoter, tour manager, and translator for the entire tour, which is paid for out of his own pocket. That's right — one of the most unique musical opportunities in North America comes from a doctor doing charity work.

Atlantis Airport was the band that might have had the most in common with Vancouver bands, were it not for the language barrier and the math/prog-rock infusions. At their heart a pop band, the group's strengths were in their continual stop-start dynamics and incredible synchronized breaks. Their frontwoman, Sone, didn't do half as good a job performing as keyboardist Yoden did, who made sure to take selfies with the crowd, crowd-surf with his instrument, and dance better than the still-cold audience. It was silly and remarkably impressive all at the same time.

PENs+ was the Japanese emo version of ex-locals Oh No! Yoko: prodigiously talented but with enough of the awkwardness associated with youth to feel for them. The two phenomenal guitarists, Ryo Arai and Mao Ariga, built off of each other's infectious mathy guitar licks to construct intense note-heavy interludes between verses. The lyrics sounded pretty sappy — even in a language half the crowd couldn't understand—but the band's tight musicianship made up for their young age and any naivety.

Otori was the early winner of the night with absolutely over-the-top energy levels and an extremely tight performance. The quartet's brand of hardcore, mixed with noise and thrash elements, could only work under its contradictions: their MC, Kobara Sae, was a tiny lady violently assaulting the microphone with anger and fury, alternating between shouting and an almost rap-like rhythm; and their stone-cold guitar player, Hino Tetsuya, was as calmly collected during the band's many outbursts as if Otori was better known for classical orchestra. From the word “go,” Otori were animated, ferocious, and intimidatingly fun to listen to.

Mothercoat brought the “weird” of the evening (which all other NMFT tours have incorporated to varying degrees) with their hyper-infused version of pop music. Although their first few songs were hard to get adjusted to, the band hit their stride in the middle of the set and finished strong with an infinitely memorable grand finale. Mothercoat blended jazz, dance, math, and progressive influences into something beautiful and hilarious. Frontman Gigadylan, who frequently added bizarre synth and sequenced vocal effects to the mix, was mesmerizing, even when his vocal experimentations bordered on the ridiculous.

And then there was OWARIKARA. In true NMFT tradition, Tanaka saved the best, and most unifying, for last. The band, whose name translates as “starting at the end,” were the most soulful personification of true psych rock to ever grace west of the Rockies, and truly the one with the best stage presence. These four musicians treated the stage, and their set, like one giant party — but unlike a slew of their American contemporaries, that didn't lead to a sloppy performance and an atmosphere of slackerdom. Giant guitar solos, sexy bass played by an even sexier Fumihiko Tsuda in the best glam-rock outfit of all time — their already-extended 45 minute set really seemed like a three-hour endurance competition, trying to see whether the musicians or their crowd would last longest. As an end not only to the show, but also to the five bands’ time in Canada, OWARIKARA's five-minute long outro was exactly what all of us — even the ones performing — really needed.—*Fraser Dobbs*


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JULY

THU 2
DARK STAR: H.R. GIGER'S WORLD 7:00PM
ALIEN 8:45PM
DIRECTED BY RIDLEY SCOTT

FRI 3
MAD MAX TRILOGY MARATHON!
MAD MAX 7:30PM
MAD MAX II 9:15PM
MAD MAX III 11:30PM

SAT 4
THE GODFATHER 6:45PM
THE GODFATHER PART II 10:00PM

TUES 7
THE GENTLEMEN HECKLERS PRESENT:
MOONRAKER 7:00PM
THE SPY WHO LOVED ME 9:30PM

THUR 9
DR. NO (1962) 9:30PM

FRI 10
FROM RUSSIA WITH LOVE 7:00PM
GOLDFINGER 9:10PM
GALAXY QUEST 11:30PM

SAT 11
THE WOLFPACK
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SHOWTIMES & ADDITIONAL DATES

SUN 12
TAKING MY PARENTS TO BURNING MAN
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SHOWTIMES & ADDITIONAL DATES

WED 15
WHEN MARNIE WAS THERE 7:00PM
HOWL'S MOVING CASTLE 9:10PM

THUR 16
BLADE RUNNER: THE FINAL CUT 9:00PM

FRI 17
PATRICK SWAYZE DOUBLE BILL!
POINT BREAK 9:00PM
THE OUTSIDERS 11:30PM

SAT 18
FERRIS BUELLER'S DAY OFF 7:45PM
THE ROOM (IN HECKLEVISION!) 10:00PM

FRI 24
MARTIAL ARTS DOUBLE BILL!
ENTER THE DRAGON 7:20PM
RUMBLE IN THE BRONX 9:30PM
FRIDAY LATE NIGHT:
KUNG FURY + MANBORG 11:30PM

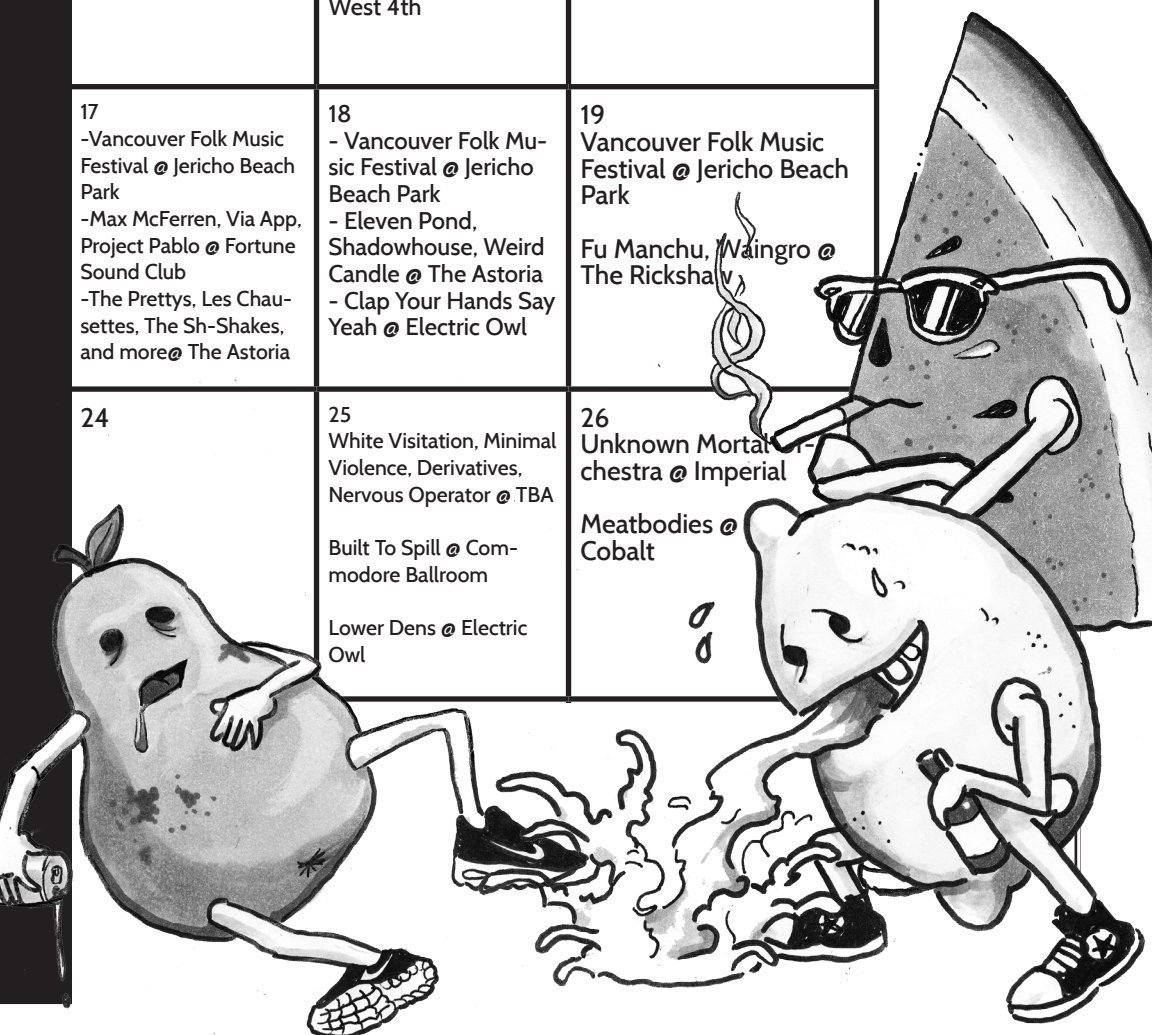
FRI 31
DUMB & DUMBER 9:15PM
BEAVIS & BUTT-HEAD DO AMERICA 11:30PM

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JULY

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
		1 Crosss, Fountain, Homebody @ Red Gate Walter TV, Gretchen Snakes, Whitney K @ Fortune Sound Club	2 Shearing Pinx, Pod Blotz, Shelter Death, Glochids @ The Astoria Jody Glenham and the Dreamers, Only Wolf @ China Cloud
6 TV Ugly, Dumb, Dories and Smoke Eaters @ 333 TOE, StarRO @ Electric Owl Trans Am, Sur Une Plage @ Fox Cabaret	7	8	9
13 The Appleseed Cast, Dads, Coaster @ The Cobalt	14	15 SNFU, War Baby, Motorama @ Red Room	16 - Spr‘ing, Heatwarmer, Colin Cowan and the Elastic Stars, Still Creek Murder @ The Biltmore Cabaret - The Tubuloids, Dead Fibres, Sexy Decoy, The Guulps @ The Cobalt
20 Weed, Happy Diving (SF), Woolworm, Never Young @ Alf House Backyard	21 Shakey Graves @ The Commodore	22 Shakey Graves & NQ Arbuckle @ The Commodore Dick Diver w/ Knife Pleats, Gal Gracen @ The Media Club	23 Jamie xx @ Commodore Ballroom
27 Ratatat @ The Vogue	28	29	30 Late Spring, Glad Rags, Ace Martens, Rinse Dream @ The Astoria

FRIDAY	SATURDAY	SUNDAY
3 - FRANKIE @ ADR Gallery - Tough Age, Cult Babies, Kaz Mirblouk, and Gal Gracen @ The Cobalt - Total Ed, Long Wave, Mauno, Late Spring @ 333 -Shake/arama Fest @ WISE Hall	4 -East Van Summer Jam @ Strathcona Park -Shake/arama Fest @ WISE Hall - Adrian Teacher & The Subs, Kappa Chow, Supermoon @ Toast Collective - Crosss, Still Creek Murder, and more @ Thor's Palace	5
10 Fashionism, Poor Form, VHS, Uptights @ The Hindenburg	11 Freak Heat Waves, B-Lines, Woolworm, Defektors, Genderdog, Cave Girl, Trashbait @ Railway Club Khatsalano Festival @ West 4th	12 Lié, Dink Trinkets, Whitney K. @ Horses Records The Aristocrats, with guests Travis Larson Band @ The Rickshaw
17 -Vancouver Folk Music Festival @ Jericho Beach Park -Max McFerren, Via App, Project Pablo @ Fortune Sound Club -The Prettys, Les Chaussettes, The Sh-Shakes, and more@ The Astoria	18 - Vancouver Folk Music Festival @ Jericho Beach Park - Eleven Pond, Shadowhouse, Weird Candle @ The Astoria - Clap Your Hands Say Yeah @ Electric Owl	19 Vancouver Folk Music Festival @ Jericho Beach Park Fu Manchu, Waingro @ The Rickshaw
24	25 White Visitation, Minimal Violence, Derivatives, Nervous Operator @ TBA Built To Spill @ Commodore Ballroom Lower Dens @ Electric Owl	26 Unknown Mortal Orchestra @ Imperial Meatbodies @ Cobalt





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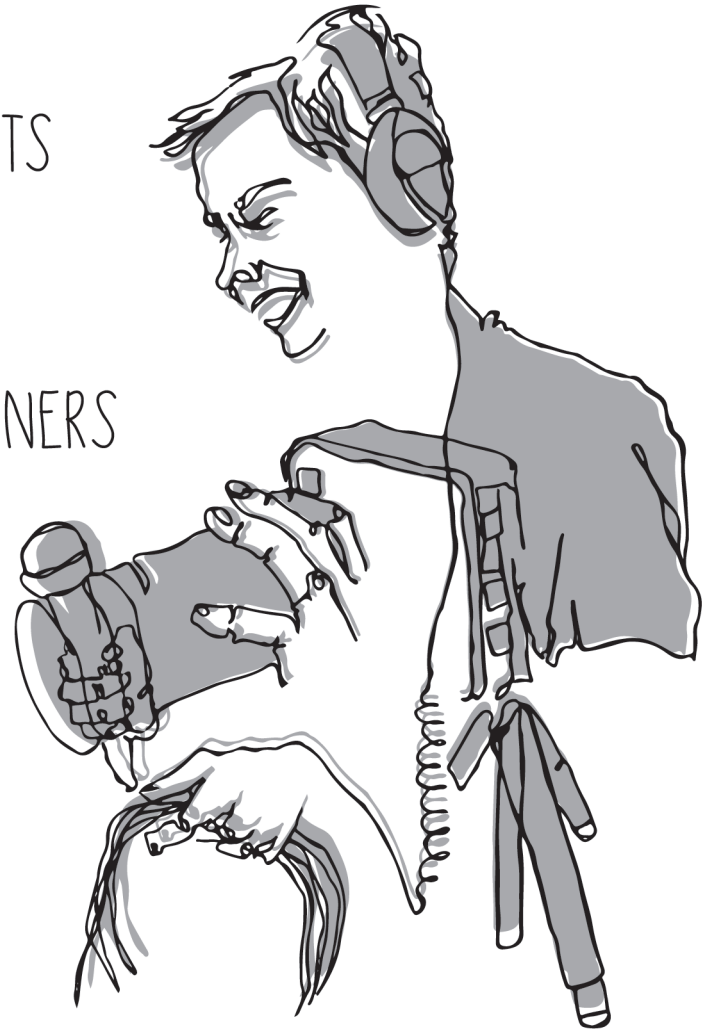
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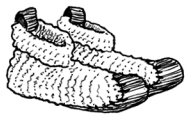

King Edward Avenue




Pacific Boulevard




W Georgia Street




Johnston Street




Angus Drive




Seymour Street




Hemlock Street




Arbutus Street




W 41st Avenue




Commercial Drive





W 7th Avenue





Clark Drive



Alma Street



Victoria Drive



Cypress Street



E Hastings Street



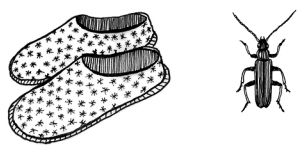
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under review



SUPERMOON
Comet Lovejoy
(Alarum Records)

It doesn't get more kitschy-cool than music on a mustard yellow cassette tape, which is exactly how Supermoon present their debut EP *Comet Lovejoy*. The sound itself oozes that same quirky yet utterly honest vibe — it's a record to listen to in your coolest friend's lamp-lit basement, or snuggling up with your besties in the backyard under old quilts.

The album begins with the track "Grounded," a well crafted song featuring an extremely catchy guitar line, showcasing the band's acute pop sensibility. This opener makes it clear that the band are a formidable musical unit. If you need to get "Grounded" out of your head, fear not. The next song, "Tragedy," is just as contagious, with lyrics rhymed so cleverly you'll never forget them: "To document my memories / I teach myself photography / I watch a documentary / of someone else's tragedy."

In "Powersuits," possibly the best track on the EP, Supermoon sing "I left a light on for you / So that you could find your way home / In the dark." The lyrics repeat for the entire song, up until the heartbreaking last line which reveals "But if I hadda known / You weren't coming home / Well I wouldn't have wasted / All that energy." "Powersuits" is pure poetry, it's meaning multifaceted: sarcastic and raw all at once.

"I've Been Told" sounds like a fantastic live jam with angsty danceability. "Cowardly" takes a dark turn with flat vocals and a heavy bass line, while the final track "Burnout of My Dreams" hearkens back to "Grounded" with a plucky guitar riff at its core. As the EP comes to an abrupt close, the silence is almost jarring. The party is over. You can't hit replay fast enough.

Comet Lovejoy serves up rock-infused pop straight from the same corner of the Internet inhabited by the likes of Tavi Gevinson's cult of Rookie. They're the kind of sounds that emanate from that virtual space where ripped tights, blunt cut bangs, the linked arms of best friends, and the coolest girls in the world reign. —*Keagan Perlette*

DARK GLASSES
S/T
(Self-Released)

When they say 'don't judge a book by its cover,' they hadn't come across Dark Glasses' new self-titled record. One glimpse at the album artwork — a painting of a bouquet of flowers almost swallowed by darkness — reveals a detailed representation of the sound within.

The four-piece lo-fi post-punk band hailing from Victoria wade their way through shadowy instrumentation, eerie vocals, and low lit



atmospheres, occasionally bursting through with bright and beautiful moments. The very beginning of the very first track stands as a beacon of light in Dark Glasses' gloom; a crescendo of lightly distorted guitars skitter across one another, bright notes rolling and bouncing back and forth, only to cease suddenly, making way for a clean and quick drum beat. After a few moments, the bass and the guitars kick back in, shifting the tone of the track from gleaming to gloomy.

Almost halfway through the record, Dark Glasses once again illuminate with their shortest track on the record, instrumental "Robber." Oscillating synths that sound straight from Tarkovsky's *Solaris* swell and recede for less than a minute, clear and devoid of any of the record's haze.

But for the most part, Dark Glasses wallows in darkness. Vocalist Declan Hughes rarely reaches upwards or downwards for notes, settling in to a monotonic croon. Drummer Adam Martin shifts between tight, rapid fire delivery, to lethargic beats. The notes on Caleb Kramer's guitar generally land a near quarter note off from the expected mark. Bassist Rob Coslett lets the low end get lost beneath it all. On the penultimate track, "Blindness," the gloom of the record is exemplified with its groggy rise from a low end drone into a detuned guitar rattling overtop a slow and steady drum line.

Yet, from the glittering guitar lines of "In Vogue," to the saccharine lyrics of "You Know It's True," Dark Glasses choose the moments to irradiate their post-punk blackness carefully. More often than not, Dark Glasses sounds as if the band was in the process of tuning up when they hit record, but flashes of artistry and expertise rise up through its murky depths .—*Jasper D Wrinch*



WOOLWORM
Everything Seems Obvious
(Hockey Dad Records)

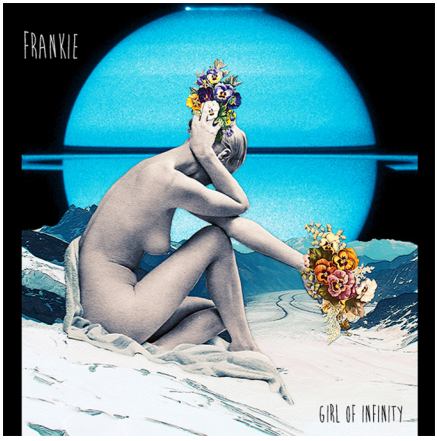
The '90s grunge movement is one of the most addictive scenes to have come out of the last decades. The sweet sounds of a screeching guitar line and a drum kit being smashed to absolute shit will never fail to be a killer combination.

The resurgence of '90s grunge rings loud and clear throughout Woolworm's new EP *Everything Seems Obvious*. The band's sixth release is a four track seven-inch, which packs a serious punch. Each song picks up immediately where the predecessor left off, creating a high energy and high impact release, just in time for summer.

Woolworm's first release since 2013, *Everything Seems Obvious* is expertly crafted to build quickly and make a statement. The opening track "Useless" combines fuzzy guitar lines and frontman Giles Roy's washed out vocals to set the scene for '90s revival/indie rock. A standout track is definitely "Cassandra," a massive not-quite punk track with

an addictive hook. Roy belting "Don't wait / Don't wait / Don't wait for me" over a repetitive and crunchy guitar lick creates the initial appeal. However the bones of the track are made by bass player Heather Black, creating a full bodied sound and making her the real star of this track. The final track of the EP, "I Truly Do Not Mind," exists mostly as a call-back to "Useless," but gives the EP an overall cohesiveness.

Woolworm have been shoved to the front of Vancouver's independent music scene for a reason — they have been champions of the '90s revival/indie rock resurgence. *Everything Seems Obvious* makes it — should I say — pretty damn obvious that they deserve to be in that spotlight. Woolworm grasps the balance of crunchy guitars, smashing cymbals, and thundering bass making their latest release tangibly good. —*Julia Lehn*



FRANKIE
Girl of Infinity
(Self Released)

Frankie's debut EP titled *Girl of Infinity* is like a journey with the simple comforts of life, namely golden sunsets and fresh baked cookies. There is something endearing and enduring about a simple musical array featuring a pair of great harmonic voices which serve as a focal point. While Francesca Carbonneau and Nashlyn Lloyd combine for most of the EP's gorgeous harmonics and layered melodies, the accompanying instrumentation is equally impressive as it is diverse, moving from the ultra dreamy "Atmosphere" to a few degrees towards Sleater Kinney in "Someone Once."

There is a range of emotions and sounds on the EP that is typically indicative of bands that have been playing music together for decades. Frankie are just in their infancy, but they sound relaxed and established through all their musical complexities. In fact, the real beauty and strength behind *Girl of Infinity* is that each track would sound equally fantastic with just a couple of acoustic guitars, and of course the spot on harmonies.

So the EP is versatile. It is also interesting. The typical themes of love lost or love gained are refreshingly absent from *Girl of Infinity*, as its prose tends to lend itself to the idea of dreaming big and moving forward. And speaking of golden sunsets and fresh baked cookies, *Girl of Infinity* has a sort of live feel to it: like you are at an outdoor festival thoroughly enjoying the scenery and various delectables before the sound booth operator presses the record button as the four-piece take the stage. If infinity seems effortless, so too do the songs on the EP. Carbonneau and Lloyd's voices never seem strained or off kilter, but are in perfect flow with each other and their bandmates. With a debut EP of this depth, Frankie's path to infinity might just be within grasp.—*Slavko Bucifal*

ISLAND EYES
S/T
(Legwarmer Records)

There is something curiously magnetic about it: pushing the play button for the debut album of Island Eyes (formerly Wand) manifests an auspicious premonition. And it is one that proves to be more than rewarding. Island Eyes seems like a topographical prototype; the artist carves his landscape with dream-pop lines and coats it with phosphorescent powder of electronic frequencies. Moreover, Derek Janzen's dramatic vocals, layered with their distinct trembling and sobbing texture, and also his intense lyrics, contribute the three-dimensional element of outbreaks in this otherwise demure scenery.



"O, your violent clouds / Are a wind in this house / Where your flames have gone out / O, I'm afraid of this heart / I'm afraid of your ghost / I'm afraid of your love." These are the last words heard on the cassette, a temporary ending in a story of loss, agony and wandering that unfolds through the album's nine songs. In the track "Every House Is On Fire", there is a new-wave, disco-noir essence. The emotional distress and traumatic experiences,described in the the album's lyrics, are washed in laid-back or vibrant, almost playful synth vibes: a contradiction and healing process leading ultimately to catharsis.

"I heard your voice inside the room / as all your storming clouds came in for you / I called your name, I called on high / But everybody's houses are on fire." Surrounded by burning homes and roaring skies, the hero tries to escape the demons and whispers of the past. Isolation appears to be a self-fulling prophecy. But even into this vortex, human will and inner strength do not fade away. "I won't run, I won't hide / In the dark of the night / Now I know, you were right / I'll remain in the light of the sun."

Island Eyes' original album art, created by Courtney Loberg, completes the transmission of its reality's atmosphere. The mystical scenes impressed upon the J-card reflect a feeling that something profound is about to happen. A war between the sun and the moon? A giant light forces alliance against the total darkness? The question is a double reminder: the synthesis of human nature is structured with these same components of the universe and human relationships are governed by the same laws that rule the interactivity between cosmic forces.

Derek Janzen returns with a new name and a chance to reinvent himself; and he succeeds. He remains loyal to his ability to produce dreamy sound waves, but this time through transcension; Island Eyes is full-grown, focused, and introspective. It is a work of art made in Victoria.—*Theano Pavlidou*



DADA PLAN
THE MADNESS HIDES
(self-released)

Malcolm Biddle's more experimental side is alive and well with Dada Plan's sophomore record, titled *the Madness Hides*. Flirting with free jazz elements and a psychedelic pop backbone, Malcolm Biddle (a.k.a. Malcolm Jack) shines the infamous blue light on the subject of our obsession with personal devices, again. And in keeping with the precedence set from their debut, the Vancouver 5 piece have created another work of equilibrium, smartly balancing accessibility with artful, bizarre noise. Oh, and there's the doom and gloom which is appealing to be sure.

The Madness Hides challenges our blind automaticity of technology, and does so without a love story to get in the way. It is a performance that stays true to character with quirky lines and quirkier synth parts. "I want

to live on a page / Post pictures from an incidental cage." Biddle questions whether anything online is actually meaningful and balks at the ever-present exchange of rather uninteresting and useless data (dada?).

If there is a flaw in his dystopia, it is the western tint with which his bias exists. While we use it to promote entertainment and share pictures of perfectly brewed espresso, half a world away social media is being used to raise revolutions and reclaim democracy. There is a deliberate vigour or colour that is missing from Bliddle's reflections both in song and prose. *The Madness Hides*, in some ways, replicates our digital ebb and flow where everything seems washed in a soft acid brush, dulling the senses of anything real. "What Happened to our world / It was so informative I know/ It vanished in the world / It left just boring things in its glow." Part spoken word, part poetry, part dystopia, and all psychedelic saxophone, Dada Plan's sophomore effort is very listenable for an art record. But that's not the point. It is also enjoyably debatable, though we might be too busy changing our profile status to notice.—*Slavko Bucifal*



TWIN RIVER
Should the Light Go Out
(Light Organ Records)

In the three years since their first EP, *Rough Gold*, Twin River have undergone some significant changes. The first is a new-and-improved lineup: adding Malcolm Jack, Rebecca Law Gray, and Dustin John Bromley to the guitar-and-vocals twosome of Courtney Ewan Bromley and Andy Bishop. The second is an almost complete genre overhaul. Though some tracks hearken back to the muted, twangy, country-folk guitars of their first release, Twin River have approached full-length *Should the Light Go Out* from a very different angle, incorporating wiggly atmospheric synths and fast-paced pop-rock with occasional doo-wop vocals and surf rock guitars.

As Ewan Bromley told the Georgia Straight, "I don't really listen to a lot of slow, sad stuff anymore. It's more fun to play in a synth-y rock band, and more fun to listen to." This literal change of pace is the most immediate difference for past listeners, as opener "Bend to Break" jumps into an upbeat drum and vocal combo that doesn't quit until the final chords.

This speed is perhaps a bit ambitious for the traditionally slow-moving group; Ewan Bromley seems to have trouble keeping up with the whiplash tempo of "Bend to Break," leaving the song feeling more anxious than worthy of a thrashy dance floor. These tempo issues recur throughout the album, likely tied to the heavy-handed use of reverb, making the vocals and instruments feel like they're lagging behind.

This suggests that Twin River might be best served focusing on the strength of their synth tones before cranking up the speed dial. The strongest tracks, "He's Not Real and He Ain't Coming Back," "Golden Man," and "Secret in a Séance," allow Gray's synth work and the choice reverb on Ewan Bromley's vocals to create some particularly moody magic.

Still, the title question begs to be answered: Should Twin River's light go out, or has this debut LP given us reason to ask for more? Though the album may have fallen short of its genre-expanding intentions, it must be taken as an offering from a talented group playing around with new sounds. Twin River clearly aren't afraid of a little exploration and reworking, and as they keep trying new things and having fun, they will likely be back soon

with a more polished and focused release. If the light were to go out now, it would certainly be too soon.—*Elizabeth Holliday*



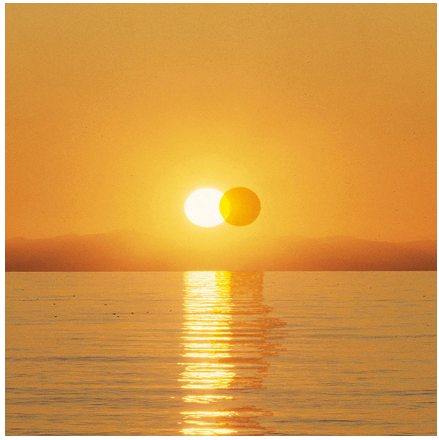
ADRIAN TEACHER AND THE SUBS
Sorta Hafta
(Self-Released)

There is no genre of music safe from Adrian Teacher's ever-widening reach. As his new project, Adrian Teacher and the Subs, effortlessly proves with the no-second-wasted EP, *Sorta Hafta*, Teacher is just as adept at tackling the softer sides of folk and psych as he was the art-punk veil of Apollo Ghosts or the funk-infused frenzy of COOL TV.

As with all of Teacher's releases, *Sorta Hafta* unravels against the grain of its audience's expectations. EP opener "When Did I Get Older?" would feel at home, if slightly less rambunctious, on the last Ghosts record, Landmark. Teacher has an inherent ability to craft beautiful pop masterpieces with an ear-infecting melody, a skill that he also puts to use elsewhere on the record, notably in "Let's Call In Sick" and its calypso rhythm, and the beautiful soul-searching chorus of "One Thing Your Money Couldn't."

What's most surprising though, and also most deeply rewarding, are the elements of classic and folk music defining the difference between Adrian Teacher and the Subs and his previous projects. "Old Graffiti" is a straight-up sing-along with call-and-response vocal work between Teacher and Julie Doiron. And "Thriftin' On A Sunday" would be at home in a Volkswagen camper's cassette compartment.

Teacher has crafted something beautiful and new on *Sorta Hafta*. Long-time fans may still be pining for the energy and antics of Apollo Ghosts or COOL TV, but the Subs have something refreshingly close to the heart in their new EP.—*Fraser Dobbs*



THE BACKHOMES
Tidal Wave
(Self-Released)

The title and album cover of the Backhomes' sophomore release is a perfect pairing to the mood and tone of the band's latest set of songs. An impending eclipse over a vast oceanscape that adorns the cover reflects the sense of otherworldly grandeur and mystery enclosed within.

The Victoria dream pop duo display complete clarity of artistic vision as *Tidal Wave* crests and washes over the listener only to slowly recede back into the ether. Kees Dekker and Aimee van Drimmelen possess an evocative flair for their craft as the tracks feel organic yet opulent.

Tidal Wave itself flows almost like a single musical suite as certain ideas are reprised and built upon as the album progresses. Opener "That's All" slowly unfolds like blooming flora as layers of guitar, a circular bass and drum rhythm, and a piano melody are

gradually added to the droning synth intro.

The Backhomes' approach is psychedelic but decidedly modern, as a track like "Solid Gold" mixes surf rock with a '90s era techno beat in a bizarre yet successful marriage of two seemingly contradictory styles. For a DIY production, the studio craft at work is flawless and an improvement over the slight muddiness in the mix of their previous record, *Only Friends*.

The Backhomes have succeeded in creating an experience for the listener. *Tidal Wave* is beyond a collection of new songs. It is a lush and panoramic sonic journey. Try not to get lost.—*James Olson*



NAP
UNCHARTED
(1080p)

1080p have a reputation for delivering genre-defying electronic music that teeters between the boundaries of experimental and dance-inspired rhythms. NAP's debut album *Uncharted* manages to preserve the '1080p sound' while also providing a breath of fresh air to the local electronic scene in Vancouver.

NAP is the production alias of Daniel Rincon, an active member of Vancouver's community who has truly done it all: from being a member of several garage bands to an independent filmmaker, as well as being a founder of Student Loan Records. Rincon brings his DIY ethics and knack for the unconventional into *Uncharted*. Rather than striving for any sort of 'pure' genre, NAP hybridizes several electronic sub-genres that some may say have no right being played in the same room, let alone the same track.

Tracks like "Urban Fare" and "Don't Forget the Records" are more atmospheric, ambient tracks, which you could easily imagine being the soundtrack for a utopian sci-fi world. Just a few tracks later and you have noise-fueled industrial tunes like "GSM" and "Soul Divine," for which after a few listens, you may unexpectedly find yourself dancing or at least nodding your head.

By trying to do everything, Rincon doesn't quite succeed at mastering a particular sound or sub-genre of electronic music. For example, "Worms" misses the mark on its experimental sound and comes off as unnecessarily long and a bit excessive in its drones. With Rincon's wide approach on *Uncharted* there are bound to be a handful of tracks to be enjoyed for anyone who's into electronic, but you might be better off finding an artist who has spent considerable time focusing on the genre you enjoy most.

However, if you embrace Rincon's experimental ideals and DIY spirit, then you ought to give NAP's *Uncharted* a listen. You'll be impressed at NAP's ability to combine so many electronic sub-genres in one album and still make it a listenable and cohesive experience.—*Rohit Joseph*



NOT JUST JAZZ

by Jasper D. Wrinch // Illustrations by Jenna Milsom
Photography by Konstantin Prodanovic

"I think people see us as musicians who have a certain amount of training, a certain amount of technique, a certain amount of ability, and so they say 'You play jazz,' but I don't really like to think of it as exclusively jazz," explains Dan Gaucher, drummer and one third of genre-spanning local band, Sick Boss. With a weekly event showcasing improvisation, formidable musicianship, and albeit, a respectable dose of jazz among other genres, Monday nights at the Lido revolve around Sick Boss.

With the energy of a technically astounding and musically riveting performance still lingering in the air, Gaucher, along with bassist James Meger, and guitarist Cole Schmidt, sit down with *Discorder* in the lively Lido directly after one of their impressive Monday night sets to discuss their band, their shows, and their views on Vancouver's music scene.

While the Lido has only had its doors open for a little over a year, Sick Boss has had the Monday night time slot booked solid for nearly nine months. "I think I was drinking a beer, and then I thought, this would be a really good place to do something like this," explains Schmidt on the origins of the weekly shows. "Then I went over and talked to Matt [Krysko, owner of the Lido]. He pulled out the calendar, and said, 'When do you want to get started?'" Ever since, the trio has explored new musical ground every Monday night.

"It's been a really great opportunity to sort of experiment with stuff, to kind of try different things and see how people react," imparts Gaucher. Having a secure gig every week with the freedom to play what they want, Sick Boss are free to venture off the beaten path with their music. "We're pretty comfortable up there," says Schmidt. "Another big part of what's going on is Matt encourages us to freak out."

Running analog psychedelic video projections overtop of the band performing, Krysko keeps the trio striving to move further and further into noise and freakiness. "Matt kind of said to us, the freakier the better," explains

Gaucher. “And we’ve basically been trying to break him ever since... He still hasn’t complained yet. He’s still on board.”

While some nights settle into more rehearsed, composed pieces of music, oftentimes, Sick Boss dives deep into improvisation and noise, matching the paranoid, hazy, and nearly hallucinatory projections that accompany them.

It’s hard for both the audience and the band to ignore the visual aspect of the Monday night shows. “Especially the nights that are all improvised, there's something about the visuals that allows us to access a certain momentum,” says Meger. “It kind of provides a sort of through line... Matt is always keeping things in motion.”

In addition to the striking and surreal visual show that accompanies their sets, Sick Boss often has some help with their musical exploration through a diversity of accompanying artists. “The three of us play every Monday with different guests,” says Meger. Varying from internationally renowned jazz musicians, to local independent music icons, Sick Boss is rarely without a guest feature in their lineup. In the month of June alone, the trio has been joined by Tony Wilson, notable Vancouver jazz guitarist and composer, and Colin Cowen, member of Vancouver’s Dada Plan, the Elastic Stars, and Acid Witch.

And because of the constant flow of people through the stage, Sick Boss has developed a certain level of comfort and poise playing together. “There’s a confidence you get playing with all those different kinds of people. I mean, I have the feeling when I get up there with you guys that we can make something good,” reveals Meger to his bandmates. It’s a sentiment that is shared by Gaucher: “Everyone's different personality brings different things out of all of us… I don’t think we’d be where we are with [Sick Boss] if we didn’t have all those guests.”

With a torrent of styles, sounds, and guest musicians at their disposal, the trio move far beyond what is commonly called “jazz” with heir live shows. When one uses the word jazz to describe the sound of Sick Boss, entire aspects of what they do are ignored. While characteristics of the genre are certainly identifiable at times within their music, the band traverses a much wider musical scope.

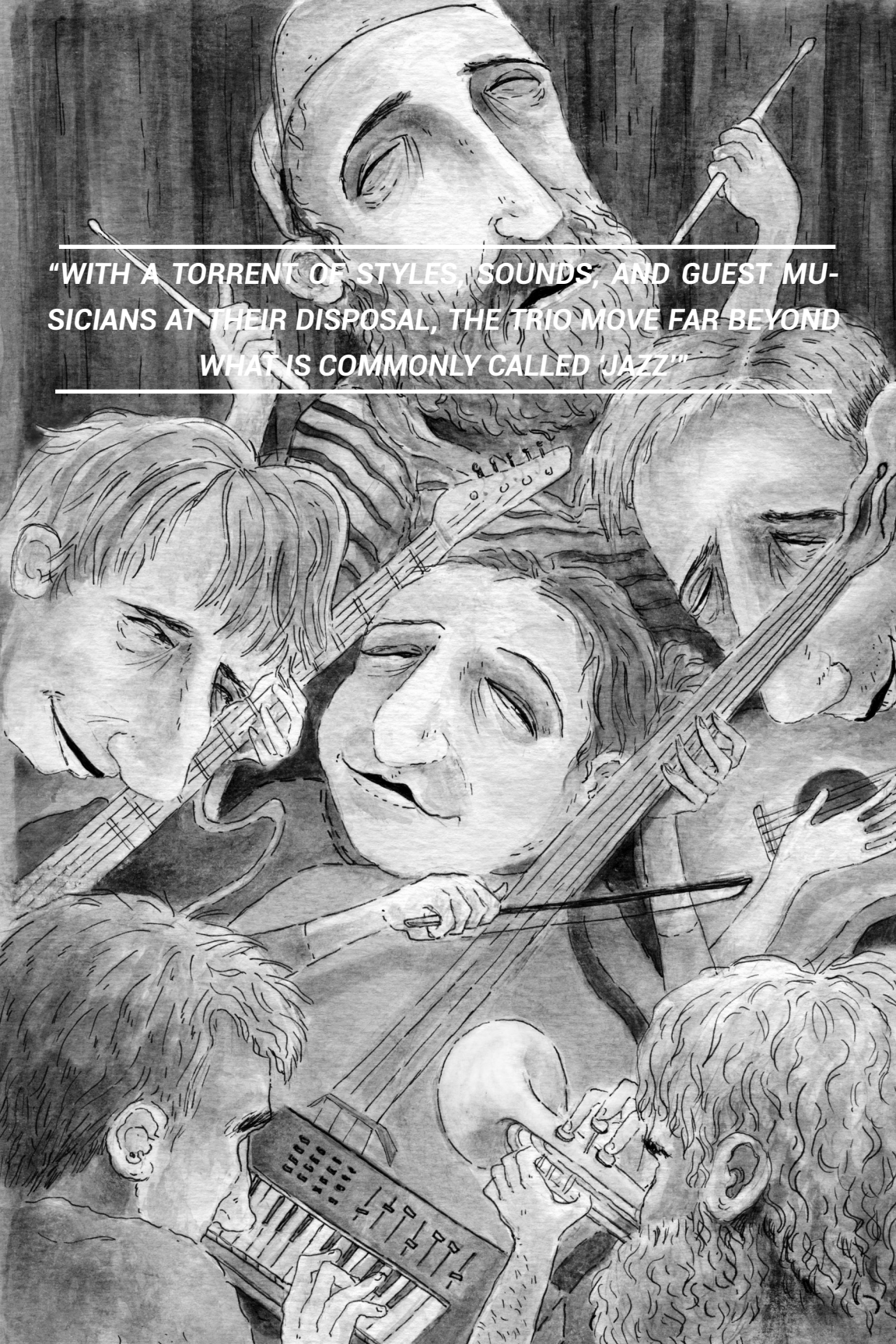
“In one set, we might reference jazz and folk and rock and even electronic music and noise and soundscapes,” says Gaucher. Though the three of them all share a history of jazz training, jazz performance, and esteem for the genre, Meger calls themselves “a bit of an anomaly” within the jazz scene, as well as the city’s music scene as a whole. On their weekly shows, Meger explains that “It doesn’t feel like it has much to do with the jazz scene, or even the rest of the scene, to me.”

For Gaucher, “There's a lot of great things about [jazz], but it doesn't really explain the whole thing.” Despite their Monday night shows often being labeled as jazz nights, “it's easier to sort of talk about it as improvisation and that's what we do, really.”

Regardless of whether or not you choose to view them as a jazz trio, Sick Boss consistently delves deep beyond musical boundaries, blurring borders between genres, and scenes. A big part of their ability to cross those musical lines is the venue, according to Gaucher.

“You can talk about Sick Boss all you want, but we wouldn’t really exist without the Lido.” A hub for independent Vancouver music and culture, the venue gives the band the freedom to play what they want, and the atmosphere enables the audience to become fully immersed in what the band is going to be. And, as Gaucher aptly puts it, “The exciting thing is that we literally have no idea what it's going to be.”





“WITH A TORRENT OF STYLES, SOUNDS, AND GUEST MUSICIANS AT THEIR DISPOSAL, THE TRIO MOVE FAR BEYOND WHAT IS COMMONLY CALLED ‘JAZZ’”



KOKO NO MORE

By Lydia Adeli // Illustrations by Karl Ventura
Photography by Tara Bigdeli

Koko no more, now it's Whitney K. I sit down with Konner Whitney, formerly known by his alternative pop ego Koko, at Reno's restaurant near Main and Broadway. We have a few beers and chat about the June 23 release of his new EP *Pony*, and his recent move back to Vancouver from Montreal.

I ask Whitney about the name change and he responds: "Koko is an asshole, I don't want to be that guy anymore, I'm over it." This means that his new musical moniker Whitney K is taking a different path, and a fresh start. Not wanting to be tied down to the past, Whitney says, "Koko to me, makes more sense as what it was initially in the beginning… I feel it can't go anywhere beyond that."

With Whitney back in Vancouver, we can be sure that the city will influence the musicality of his songs once again. He tells me how every city brings a different element to his music. "Before moving to Montreal, the music I was writing was about Vancouver. I really like it when songwriters do that. You need to talk about where you are. I never felt like I really had a connection with Montreal."

I acknowledge that Whitney has a love hate relationship with Montreal – and noticing my questioning look – he reassures me that he has no beef. "Don't get me wrong, I like Montreal… I just can't live there. I wish I liked it. If I liked it it would be great. It's cheap as shit. People are pretty open. I just pick up on the vibe here more than I do in Montreal." He also goes on to say that since he's been back, he's experienced Vancouver in a different way, exposing himself to things that he had been blind to before.

Released by Montreal-based label, Egg Paper Factory, the new Whitney K EP is named *Pony* because, according to Whitney, he just likes the name, and the album is small, just like ponies are. Yet despite its nonthreatening, cutesy title, Whitney explains that since he's been back in Vancouver, he wants to make "more aggressive music again — more intensity, no distortion, just more intensity."

As our conversation continues, Whitney shares some words of wisdom. He says he





"THE QUIRKY, FUN POP MELODIES ON PONY MAKE ME THINK THAT THE ALBUM'S TONE IS AN ILLUSION THAT CONTAINS SOMETHING MORE SERIOUS."

would tell his younger self "not to be too hard on [himself]. I'm telling myself that now. You realize what your limits are. There's that realization of who you are."

This personal journey is evident in Whitney's new EP, which imparts feelings of insecurity that we can all relate to. Such sentiments echo through *Pony*, and are particularly strong on track, "We Just Came Out." Elaborating on the backstory of this song Whitney reflects, "In that moment in my life, I just felt this party scene is a disillusion, almost like a parody, where people are no longer with you, but laughing at you… it's just about getting sucked into that."

I think back to a comment he made earlier about how *Pony* is for "anybody and everybody." Whitney's personal and musical reconstruction is exemplified through the dichotomy of his music with its light, upbeat melodies and dark lyrical undertones. He tells me how he couldn't have written as upbeat a song as "Pony" a year ago.

When asked if there are any artists he would like to work with, Whitney replies with a typical nonchalant response that continues to spark my interest towards him. "There's not really anyone I fantasize to work with… I can't think of any specific person" He does admit that he would like to work with someone from a different creative medium. "That would be cool. I'd like to be someone else's stooge for a change."

Fast forward a week, and it's Friday night. I'm sitting at the Astoria, waiting for Whitney K to come on stage. Since our meeting at Reno's he's had a clean shave and is wearing a toque, a baggy shirt with shorts, raised up socks, and sneakers. When we speak, I ask him if he's nervous and he says, "of course, I'm always nervous." He tells me nerves are good though, and the one time he didn't have nerves, it wasn't a good show.

As I sit there watching Whitney K set up on stage, I start chatting with a girl sitting beside me. Turns out she is Whitney's neighbour. "He's an amazing lyricist," she raves about him, and casually mentions that they've had some deep conversations, but doesn't elaborate on what. It piques my interest, realizing she knows things about him that I should never know, and never expose. The quirky, fun pop melodies on *Pony* make me think that the album's tone is an illusion that contains something more serious.

That's what I love about Whitney K's *Pony*. It reminds me a bit of Lilly Allen; a fuck you that juxtaposes an uplifting melody with dark emotions. At the end of the day our only salvation for tragedy is to make light of the situation, and I think that's what Whitney K has so brilliantly achieved with *Pony*.

As I watched him perform my favourite song on *Pony*, "We Just Came Out," it seemed as if he went into his own zone that night at the Astoria. I thought to myself as his eyes glazed over the audience, their heads bobbing up and down, drinking their beers — what if Whitney looked at us? What if those lyrics magnified an emotional eruption within him while performing under his typical nonchalant façade that he so well personifies?




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HOMEGROWN LABELS

BIG SMOKE

by Julia Lehn // Illustrations by Justin Longoz
Photography by Jaqueline Manoukian

"I completely disagree with Vancouver being the 'No Fun City.' We may be isolated but it's easy to find fun stuff – If you know where to look."

Adam Sharp imparts his optimism on me during our interview as I finish my pint, gently setting it down. Founder of one of Vancouver's newest record labels, Big Smoke, Sharp definitely knows where to look. The 28 year old is no stranger to Vancouver's independent music scene. Prior to the label's establishment, Sharp was a member of Mercy Years and since then, has started a new band, Altona.

This summer alone, Sharp has started planning an indie night called MARKET, put together a local indie-rock compilation called the *Vancouver Connection, Vol. 1*, and finished a Canadian tour promoting Altona's first release on Big Smoke. I sat down with Sharp at the Black Lodge one evening to discuss his success, what it means to be indie these days, and where he plans to take his label from here.

Starting a record label was always in the back of Sharp's mind. "I have always looked a little deeper into where the music I listen to is coming from — whether that be the place it stems from or who the people making it are," Sharp explains.

Looking deeper has taken him to the backend of the music industry, and this interest have led him to gather experience by working with record labels and music companies across North America. "I worked at Mint Records for a year as a marketing intern and did some booking with them. Then I left for New York to work for a production company. When I came back to Vancouver I interned at the Feldman Agency." Sharp explains. The positions he held worked well with his personality type, so the creation of Big Smoke was the obvious next step.

Sharp's goal with Big Smoke is no simple aspiration — he is striving to challenge what it means to be indie. "I think that indie gets thrown around so much and everyone has a slightly different opinion of what indie means. And I think it's really cool how that has happened, in the way that punk has become a way of life more than just a sound, I think indie is the same. Although I cannot



describe it right now, I can hear it and see it."

Vancouver's independent music scene has come a long way since indie just meant "independent." You could blame the internet for that, but Sharp argues that maybe indie has evolved into a buzzword. "I think that indie and independent are two different things, but still pointing in the same direction. That's going to be the point of our event, MARKET. To see how broadly we can expand the genre spectrum whilst still having appropriately curated lineups each month."

MARKET will be Vancouver's newest indie night. Once a month, three artists will play equal length sets, with no obvious headliner. MARKET will be different from the Fox Cabaret's indie night ("Heaven: Classic Dance Party") because of its emphasis on live bands without a dance party to send off the night.

Sharp stresses that "the focus is very much on three specific bands a month and creating a friendly, welcoming community. The hope is that you can show up, watch three bands, and then go on to whatever else you want to do that night."

Sharp has confidence that creating a community with MARKET will change our city's attitude toward attending shows. "People come out to see one band for the night, or just the band that they are friends with, and then leave. The audience fluctuates a lot depending on what band is on, or when the dance party is. MARKET will hopefully eliminate that." All Sharp has left to do is find a venue, which he says he may have accomplished tonight, but doesn't want to jinx it by telling me.

The first night of MARKET will be on August 14, and will double as the release party for Big Smoke's first vinyl release, the *Vancouver Connection, Vol. 1*. Sharp's goal while curating the compilation was to include something for everyone, while maintaining an eclectic collection of the local indie scene. Included on the compilation are a wide range of local artists, from underground

heavyweights like Woolworm and Dead Soft, to indie-folk bands like Alea Rae, or indie-pop such as Reef Shark.

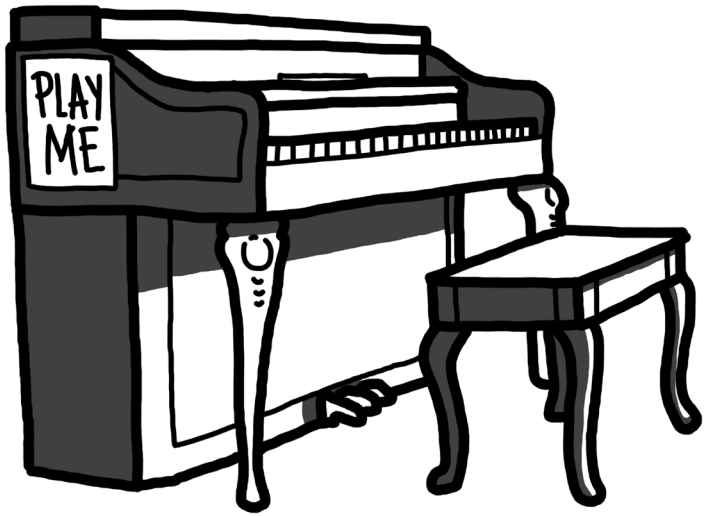
Sharp admits that despite doing his best to be an eclectic music lover, he consistently leans towards indie-rock and alt-rock. This will be reflected in *Vancouver Connection Vol 1*, but also in terms of which bands Big Smoke would like to put out music with in the future.

When Sharp was 18, a friend got him into emo and alt-rock, and these roots have stuck with him. Sharp explains, "I grew up in England and it wasn't such a faux-pas to be into emo. Being introduced to emo was the first time anything really resounded with me. If I'm forced to choose a genre I will probably lean more towards the indie rock, alt rock, more emo-y stuff. I've wanted to start this label for a long time and it seems like the right time for me to jump into it."

Regardless, when asked what his top five favourite records are, Sharp provides an answer spanning multiple decades and genres: *Hospice* by the Antlers, *The Devil and God Are Raging Inside Me* by Brand New, *Sgt. Pepper's Lonely Hearts Club Band* by the Beatles, *Icky Mettle* by Archers of Loaf, and *Come Fly With Me* by Frank Sinatra. His list has nearly as much diversity as Vancouver's independent music scene has to offer. Sharp agrees that this is true and adds, "It's about time that people pay attention to what is happening in Vancouver. I have some friends in New York that have said good things about our music scene. It's very DIY, which has lead to a really loyal and connected group of people creating and consuming it. I think most people are in it for the long haul, and for good artistic reasons."

*The Vancouver Connection, Vol. 1 *is available for preorder now at bigsmokevancouver.bandcamp.com*

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DISCORDER REVISITED

VAN HALEN PRACTICED IN MY GRANDMA'S GARAGE!

by Erica Leiren // Illustrations by Olga Abeleva

I'd never heard of Van Halen. We were in Pasadena over Christmas vacation in 1977/78 to visit Grandma Anna and Grandpa Haakon and to see the Rose Parade, a family tradition. We'd lived in Pasadena during my Grade one through four years, when Dad wrote for the LA Times, a plum job, because he could get us free tickets to Disneyland! Home was a beautiful little sun washed, craftsman-style house near the parade route on Colorado Boulevard.

New Year's Day was a big deal in Pasadena, starting with the parade, then a big smorgasbord at my grandparents'. Grandpa built the house on Cooley Place, and it was the gathering place for our whole family. In the backyard he'd made a beautiful garden courtyard for Grandma and planted it with lemon trees. She loved lemon trees. Oranges too. Back in Norway, these had been rare treats, so trees flowering and fruiting in the backyard year-round must have seemed just like heaven. She told me once, she never wanted to feel cold again, and in Pasadena, you didn't have to.

Grandma's black and white cat Sylvester was a familiar sight in the back garden. He guarded the spot by the screen door, languidly sunning himself on the stoop or looking expectantly inside to the cool, dark interior



where Grandma might be cooking up something delicious for us to eat, like lefse, a favourite Norwegian delicacy. Lefse is like a very thin potato pancake. Grandma would spread ours with butter and sugar, then roll up and throw them to us nonchalantly, as though the skill and effort of preparing this time consuming treat were nothing at all.

The tame box tortoise was another magical feature of the garden during our years growing up in Pasadena. She (he?) was usually to be found in the front yard, rambling freely and delicately nibbling greenery like a connoisseur. Sometimes we'd feed her a piece of juicy lettuce, which she seemed to like. If it got very hot, she would rest under the giant jade plants which stood like friendly sentinels at the entrance to the driveway. The tortoise would appear in the yard in springtime and be spotted now and then. When the few rainy weeks of November heralded winter, she went off to hide, only to re-appear the next spring, her shell grown a little bit larger. She was dry and dusty in a pleasant sort of way and she let us touch her hard shell, sometimes withdrawing, then coming out slowly to resume her perambulations with a meticulous rolling gait. We loved the gentle tortoise and, though we never knew where she went, she returned with every spring.

One day during our visit, we were standing out back near the garage, when our youngest uncle, Robin, appeared with an armload of t-shirts and LPs and began proudly handing them round to my three sisters and me. The loot was from his friends' band that he was helping out.

The t-shirts were mostly black, with a big flying "VH" logo on the front; the album cover had photos of each band member taken at the Whisky A Go Go. The record was called simply Van Halen, a name that was new to us young, innocent Vancouverites.

We were like, "Cool! Thanks! Who's Van Halen?"

Had we been a few years older and still living in Pasadena, we definitely would have known who Van Halen were... the hottest thing in the LA Club scene and just about to release their very first album. The t-shirts Robin was giving us were for their first world tour, supporting Black Sabbath and Journey, and the records were advance copies of their

debut album. It would come out two months later, totally catch fire, and sell 10 million copies. The band, of course, would go on to world-wide domination, with our 22 year old uncle along for the ride! We didn't have a clue at the time.

When they were wood-shedding and still a local phenomenon, Van Halen practiced in my grandparents' Pasadena garage. Grandma told me the guitarist's pretty and nice girlfriend, Valerie Bertinelli, would come along to watch them practice. She starred in a popular TV show. I wonder if she ever got to try lefse?

Truly, it is hard to imagine the force of nature that was early Van Halen being contained by anything, much less a suburban Pasadena garage, while honing the songs for one of rock 'n' roll's greatest debut albums ever. David Lee Roth's California-god looks, killer sense of humour, and belly-dance moves were made for a bigger stage. Van Halen were F-U-N and they took it straight from Pasadena to the world.

Later, when the band got huge, Uncle Robin toured the world with his friends in Van Halen as their guitar tech. Pretty cool when you think of what an epic and terrain-changing guitarist Eddie Van Halen was. My uncle was the guy tossing Eddie his next guitar on stage and making sure it all went perfectly so that the world's newest guitar hero could really shine. Uncle Robin was a big burly guy and he got the touring nickname "Rudy," because after concerts he had to be the "rude" one standing at the door making sure the backroom wasn't overrun.

I still remember the first time Robin called us up with tickets when the band arrived in Vancouver. So exciting! Return of the conquering Hero!

It was September 26, 1978, at the Pacific Coliseum, near the end of Van Halen's first world tour. He got my three sisters and I great seats, and we stood the whole time. They played the entire album and every song was better than the last. I was 17 and it is still the best rock 'n' roll show I have ever seen (and I've seen Nirvana.) David Lee Roth's antics made you scream involuntarily.

A few years later, Robin came through with Mötley Crüe, but that's another story…



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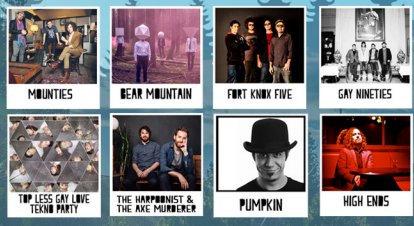
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CITR 101.9FM PROGRAM GUIDE

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AT CITR.CA EVERY DAY

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00	CITR GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX
7:00			MOON GROK		MOON GROK	MOON GROK	BEPI CRESPAN PRESENTS...
8:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	THE REEL WHIRLED	THE SECTOR	THE SATURDAY EDGE	
9:00				THE COMMUNITY LIVING SHOW	UP ON THE ROOF		CLASSICAL CHAOS
10:00		ROCKET FROM RUSSIA	POP DRONES	A FACE FOR RADIO	THE SCREEN GIRLS		SHOOK-SHOOKTA
11:00	LANGUAGE TO LANGUAGE		CITED!	TRANSITION STATE	THE CATS PAJAMS		
12:00	SYNCHRON-ICITY	MORNING AFTER SHOW	THE SHAKE-SPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	
1:00	PARTS UNKNOWN	SHINE ON	DOWN THE RABBIT HOLE / BVP RADIO	THE PERMA-NENT RAIN RADIO / ALOUD	FEMCONCEPT	POWER CHORD	THE ROCKERS SHOW
2:00		STUDENT SPE-CIAL HOUR	EXTRAENVIRONMEN-TALIST	MOON GROK	RADIO ZERO		
3:00	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK		CODE BLUE	LA FIESTA / BLOOD ON THE SADDLE
4:00	WIZE MEN	VIBES & STUFF	ASIAN WAVE	SPORTS IS FUN / SOUL SANDWICH	NARDWUAR PRESENTS		
5:00	THE LEO RAMIREZ SHOW	DISCORDER RADIO	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
6:00	ALL EARS	FLEX YOUR HEAD	SHARING SCIENCE	ARE YOU AWARE / MOON GROK	STRANDED	NASHA VOLNA	CRESCENDO
7:00	EXPLODING HEAD MOVIES		SAM-SQUANTCH'S HIDEAWAY / INNER SPACE	PEANUT BUTTER 'N' JAMS		SOULSHIP ENTERPRISE	MORE THAN HUMAN
8:00		INSIDE OUT		THE SPICE OF LIFE / THE MATT & RYAN SHOW	AFRICAN RHYTHMS	WHITE NOISE	RHYTHMNS INDIA / TECHNO PROGRES-SIVO
9:00	THE JAZZ SHOW	CRIMES & TREASONS	FOLK OASIS	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	BOOTLEGS & B-SIDES
10:00			SEXY IN VAN CITY		CANADA POST ROCK		TRANCEN-DANCE
11:00		NOD ON THE LIST	HANS VON KLOSS MISERY HOUR	COPY/PASTE	THE MEDICINE SHOW	RANDO-PHONIC	
12:00	CITR GHOST MIX	G4E		AURAL TEN-TACLES	THE LATE NIGHT SHOW		CITR GHOST MIX
1:00							
2:00		CITR GHOST MIX	CITR GHOST MIX			THE ABSOLUTE VALUE OF INSOMNIA	
3:00							
4:00							
5:00							
6:00							

DIFFICULT

Bepi Crespan Presents... SUN 7am
Bepi Crespan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan© weirdness. Twitter: @bepicrespan. Blog: bepicrespan.blogspot.ca

CLASSICAL

Classical Chaos SUN 9am
From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

TALK

Aloud Alternating Thursdays 1pm
Aloud features authors and literary critics reading, analyzing and discussing their favourite short stories. Every month we invite a prominent Vancouver-based author or critic to share one of their favourite pieces of short fiction on air. The show—one hour in length—begins with the guest reading selections from the story and ends with an engaging discussion of the work with Aloud host, David Gaertner—a UBC postdoctoral fellow with a PhD in Literature. Theme and interstitial music provided by Vancouver musician Jason Starnes with support from UBC's First Nations Studies Program. Read more at aloudliterature.tumblr.com and follow us on Twitter @Aloud_Lit.

AstroTalk THU 3pm
Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Stars, Black Holes, Big Bangs, Red Giants, the Milky Way, G-Bands, Syzygy's, Pulsars, Super Stars...

The Sector FRI 8am
Discussing the world of social justice, non-profits, charities and activism. Join Ethan for in-depth interviews, examinations of nonprofit missions and causes, and discussions of everything from philanthropy to progressive politics.

Synchronicity MON 12pm
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

News 101 FRI 5pm
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

Queer FM Vancouver: Reloaded TUE 8am
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music.queerfmradio@gmail.com

Radio Free Thinker TUE 3pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

Cited! WED 11:30am
This is a radio program about how our world is being shaped by the ideas of the ivory tower. Sometimes, in troubling ways. Formerly "The Terry Project" on CiTR.

All Ears MON 6pm
(Alternating with UBC Arts On Air.) All Ears is an advice radio program targetted to the UBC community. We try to answer your questions and address topics sent via social media and over the phone. Interviews and segments relating to campus life will be featured, all in our attempt to better our community and supply positive feedback.

Extraenvironmentalist WED 2pm
Exploring the mindset of an outsider looking in on Earth. Featuring interviews with leading thinkers in the area of sustainable economics and our global ecological crisis.

Arts Report WED 5pm
Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy, and more) by host Jake Costello and the Arts Reporters.

UBC Arts On Air Alternating Wednesdays 6pm
Ira Nadel, UBC English, offers scintillating profiles and unusual interviews with members of UBC Arts world. Tune in for programs, people and personalities in Art

Sexy In Van City WED 10pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio.

The Reel Whirled THU 8am
The Reel Whirled is an hour long escapade through the world of cinema, be it contemporary or classic, local or global. From our perspective as the UBC Film Society, we talk about film intellectually, passionately and goofily. With select music from our cinematic subjects, we pull your Thursday mornings into focus, from bleary eyed to sharp and worthy of the silver screen. ubcfilmsociety.com | chairperson@ubcfilmsociety.com

The Community Living Show THU 9am
This show is produced by the disabled community and showcases special guests and artists. The focus is for a positive outlook on programs and events for the entire community. Originally called "The Self Advocates", from Co-Op Radio CFRO, the show began in the 1990s We showcase BC Self Advocates with lots of interviews from people with special needs. Tune in for interesting music, interviews and some fun times. This program is syndicated with the NCRA (National Community and Campus Radio Association) across BC and across Canada. Hosted by: Kelly Reaburn, Michael Rubbin Clogs and Friends. communitylivingradio.wordpress.com | communitylivingradio@gmail.com | Community Living Radio Show | @clivingradio | #communitylivingradio

The Matt & Ryan Show Alternating Thursdays 7:30pm
the Matt and Ryan show featuring Ryan and Matt. An hour and a half of pure fun and good music. Matt and Ryan take calls, give advice, and generally tell you what's up. The phone lines are open.

Language to Language MON 11am
Encouraging language fluency and cultural awareness.

White Noise SAT 8pm
Need some comic relief? Join Richard Blackmore for half an hour of weird and wonderful radio every week, as he delves in to the most eccentric corners of radio for your listening pleasure. Then stay tuned for the after show featuring a Q and A with the creator, actors and a guest comic every week. whitenoiseUBC@gmail.com

Sharing Science WED 6pm

REGGAE

The Rockers Show SUN 12pm
Reggae inna all styles and fashion.

ROOTS / FOLK / BLUES

Blood On The Saddle Alternating Sundays 3pm
Real cowshit-caught-in-yer-boots country.

Pacific Pickin' TUE 6am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. Email: pacificpickin@yahoo.com

Folk Oasis WED 8pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
Email: folkoasis@gmail.com

The Saturday Edge SAT 8am
A personal guide to world and roots music—with African, Latin, and European music in the first half, followed by Celtic, blues, songwriters, Cajun, and whatever else fits! Email: steveedge3@mac.com.

Code Blue SAT 3pm
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.
Email: codeblue@paulnorton.ca

SOUL / R&B

Soulship Enterprise SAT 7pm
A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes, The Happy Hour has received great renown as the world's foremost funky, jazzy, soulful, and delightfully awkward radio show hosted by people named Robert Gorwa and/or Christopher Mylett Gordon Patrick Hunter III.

African Rhyhms FRI 7:30pm
Website: www.africanrhythmsradio.com

HIP HOP

Nod on the List TUE 11pm
"Nod on the List is a program featuring new urban and alternative music, sounds of beats, hip hop, dancehall, bass, interviews, guest hosts and more every Tuesday at 11pm.
scads_international@yahoo.com
facebook-So Salacious"

Crimes & Treasons TUE 9pm
Uncensored Hip-Hop & Trill ish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels. Website: http://crimesandtreasons.blogspot.ca. Email: dj@crimesandtreasons.com.

Vibes & Stuff TUE 4pm
Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop artist all in one segment. All the way from New Jersey and New York City, DJ Bmatt and DJ Jewels will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every Wednesday afternoon from 1:00pm-2:00pm PST.
E-mail: vibesandstuffhiphop@gmail.com

EXPERIMENTAL

More Than Human SUN 7pm
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

Pop Drones WED 10am
Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

Kew It Up WED 3pm
Fight-or-flight music. Radio essays and travesties: Sonic Cate(s)chism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseum

LATIN AMERICAN

La Fiesta Alternating Sundays 3pm
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

The Leo Ramirez Show MON 5pm
The best of mix of Latin American music.
Email: leoramirez@canada.com

ETHIOPIAN

Shookshookta SUN 10am
A program targeted to Ethiopian people that encourages education and personal development.

CHINESE / KOREAN

Asian Wave WED 4pm

Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, rookies only just debuted, independent artists and classic songs from both industries, can all be heard on Asian Wave 101, as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CiTR 101.9 FM.

RUSSIAN

Nasha Volna SAT 6pm

News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca.

INDIAN

Rhythmsindia Alternating Sundays 8pm

Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

PERSIAN

Simorgh THU 5pm

Simorgh Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability evolving within cultural and social literacy. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

SACRED

Mantra SAT 5pm

An electic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the worlds sacred sounds – traditional, contemporary and futuristic. Email: mantraradioshow@gmail.com

DANCE / ELECTRONIC

Copy/Paste THU 11pm

If it makes you move your feet (or nod your head), it'll be heard on copy/paste. Tune in every week for a full hour DJ mix by Autonomy, running the gamut from cloud rap to new jack techno and everything in between.

Techno Progressivo Alternating Sundays 8pm

A mix of the latest house music, tech-house, prog-house and techno.

Trancendance SUN 10pm

Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz. Email: djsmileymike @trancendance.net. Website: www.trancendance.net.

Inside Out TUE 8pm

Radio Zero FRI 2pm

An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else. Website: www.radiozero.com

Synaptic Sandwich SAT 9pm

If you like everything from electro/techno/trance/8-bit music/retro '80s, this is the show for you! Website: synapticsandwich.net

The Late Night Show FRI 1230am

The Late Night Show features music from the underground Jungle and Drum & Bass scene, which progresses to Industrial, Noise and Alternative No Beat into the early morning. Following the music, we then play TZM broadcasts, beginning at 6 a.m.

Inner Space Alternating Wednesdays 6:30pm

Dedicated to underground electronic music, both experimental and dance-oriented. Live DJ sets and guests throughout.

Bootlegs & B-Sides SUN 9pm

Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep and ghetto funk to electro swing. Nominated finalist for 'Canadian college radio show of the year 2012' Pioneer DJ Stylus Awards. Soundcloud.com/doe-ran and search "Doe-Ran" on Facebook.

ROCK / POP / INDIE

Canada Post-Rock FRI 10pm

Formerly on CKXU, Canada-Post Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" infront of.

Crescendo SUN 6pm

Starting with some serene chill tracks at the beginning and building to the INSANEST FACE MELTERS OF ALL TIMEEE, Crescendo will take you on a musical magic carpet ride that you couldn't imagine in your wildest dreams. Besides overselling his show, Jed will play an eclectic set list that builds throughout the hour and features both old classics, and all the greatest new tracks that the hipsters think they know about before anyone else does.

Dave Radio with Radio Dave FRI 12pm
Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.

Discorder Radio TUE 5pm
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

Duncan's Donuts THU 12pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. http://duncansdonuts.wordpress.com.

Spice of Life Alternating Thursdays 7:30pm
The spice extends life. The spice expands consciousness. The Spice of Life brings you a variety of Post-Rock, Shoegaze, Math Rock and anything that else that progresses. Join host Ben Life as he meanders whimsically through whatever comes to mind on the walk to CITR.

Samsquantch's Hideaway Alternating Wednesdays 6:30pm
All-Canadian music with a focus on indie-rock/pop.
Email: anitabinder@hotmail.com.

Parts Unknown MON 1pm
An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

The Cat's Pajams FRI 11am
The cat's pajamas: a phrase to describe something/someone super awesome or cool. The Cat's Pajams: a super awesome and cool radio show featuring the latest and greatest indie pop, rock, lofi and more from Vancouver and beyond!

The Burrow MON 3pm
Noise Rock, Alternative, Post-Rock, with a nice blend of old 'classics' and newer releases. Interviews and live performances

The Permanent Rain Radio Alternating Thursdays 1pm
Music-based, pop culture-spanning program with a focus on the local scene. Join co-hosts Chloe and Natalie for an hour of lighthearted twin talk and rad tunes from a variety of artists who have been featured on our website. What website? thepermanentrainpress.com

Down the Rabbit Hole Alternating Wednesdays 1pm

ECLECTIC

Transition State THU 11am
High quality music with a special guest interview from the Pharmaceutical Sciences. Frank discussions and music that can save the world

Shine On TUE 1pm
An eclectic mix of the latest, greatest tunes from the Vancouver underground and beyond, connected through a different theme each week. Join your host Shea every Tuesday for a groovy musical experience!

Soul Sandwich THU 4pm
A myriad of your favourite music tastes all cooked into one show. From Hip Hop to Indie rock to African jams, Ola will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your mind. AND, it beats subway.

The Shakespeare Show WED 12pm
Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.

Up on the Roof FRI 9am
Friday Mornings got you down? Climb Up On the Roof and wake up with Robin and Jake! Weekly segments include improvised crime-noir radio dramas, trivia contents, on-air calls to Jake's older brother and MORE! We'll be spinning old classics, new favourites, and lots of ultra-fresh local bands!

Breakfast With The Browns MON 8am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
Email: breakfastwiththebrowns@hotmail.com.

Chthonic Boom! SUN 5pm
A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

The Morning After Show TUE 11:30am
The Morning After Show with Oswaldo Perez every Tuesday at 11:30a.m. Playing your favourite songs for 13 years. The morning after what? The morning after whatever you did last night. Eclectic show with live music, local talent and music you won't hear anywhere else.

Hans Von Kloss' Misery Hour WED 11pm
Pretty much the best thing on radio.

Suburban Jungle WED 8am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity.
Email: dj@jackvelvet.net.

Are You Aware Alternating Thursdays 6pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

Peanut Butter 'n' jams Alternating Thursdays 6:30pm
Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

Live From Thunderbird Radio Hell THU 9pm
Featuring live band(s) every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

Aural Tentacles THU 12am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. Email: auraltentacles@hotmail.com

FemConcept FRI 1pm
Entirely Femcon music as well as spoken word content relevant to women's issues (interviews with campus groups such as the Women's Center, SASC, etc.). Musical genres include indie-rock, electronic, punk, with an emphasis on local and Canadian Artists.

Nardwuar FRI 3:30pm
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo…doot doo! Email: nardwuar@nardwuar.com

The Medicine Show FRI 11PM
A variety show, featuring musicians, poets and entertainment industry guests whose material is considered to be therapeutic. We encourage and promote independent original, local live music and art.

Randophonic SAT 11pm
Randophonic is best thought of as an intraversal jukebox which has no concept of genre, style, political boundaries, or even space-time relevance. But it does know good sounds from bad. Lately, the program has been focused on Philip Random's All Vinyl Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

Stranded FRI 6pm
Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

Wize Men MON 4pm
Join your hosts Dan and Austin for an exuberant adventure filled with drama, suspense, action, romance and most importantly wisdom. Our musical tastes span across genres and each week there is a new theme!

G4E Alternating Tuesdays 12-2am
Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic.

Student Special Hour TUES 2pm
Students play music.

BVP Radio Alternating Wednesdays 1pm
BVPradio is Blank Vinyl Project's radio show companion on CiTR. It features musicians from UBC and its surrounding community. Interviews, performances live on air, and advice to developing bands.

A Face for Radio THU 10am
A show about music with interludes about nothing. From Punk to Indie Rock and beyond.

CINEMATIC

Exploding Head Movies MON 7pm
Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

JAZZ

The Jazz Show MON 9pm
Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features begin after the theme and spoken intro at 9pm.

July 6: A rare album for pianist/composer Bill Evans as it is with horns. Trumpeter Tom Harrell and saxophonist Larry Schneider are added to his basic trio. "We Will Meet Again" is a gem.

July 13: Guitarist Jimmy Raney has always been revered by Jazz guitarists but is often forgotten by fans. Here he is tonight from a rare album with valve trombonist Bob Brookmeyer. His individuality and sound will surprise you. "Jimmy Raney and Co."

July 20: Trombonist Julian Priester is from Chicago and played with Sun Ra and others before coming to New York. Here is a great album from his early New York days called "Keep Swingin'" with tenor saxophone master Jimmy Heath, pianist Tommy Flanagan and bassist Sam Jones plus drum great Elvin Jones. Swingin'!

July 27: A younger and somewhat forgotten figure these days is pianist Marcus Roberts. Here is his fine album from the 80s with tenor saxophonist Charlie Rouse in one of his final dates plus Wynton Marsalis and again drummer Elvin Jones. "The Truth is Spoken Here".

August 3: A killer recording from the New York in the late 50s. Alto saxophone master Lou Donaldson with a legendary ensemble with trumpeter Donald Byrd, trombonist Curtis Fuller and pianist Sonny Clark etc. "Lou Takes Off!"

August 10: TBA.

August 17: Trumpeter and Modern Jazz Pioneer Dizzy Gillespie in a live recording with his State Department Big Band full of all-star players. One of the greatest big bands in Jazz History from June of 1957.

August 24: A studio recording by tenor saxophonist Stan Getz and his Quartet with a very young Gary Burton on vibes. This same band played in Vancouver in 1964 at Isy's Nightclub on Georgia Street and wowed anyone who was there. This date was done just before the Vancouver date. "Nobody Else But Me"

August 31: One of the finest Jazz interpretations of the music from "Showboat" by trumpeter Kenny Dorham at his best along with tenor saxophonist Jimmy Heath and others. Jerome Kern's great music as it's never been heard before.

DRAMA / POETRY

Skald's Hall FRI 9pm
Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air? Contact us on Twitter: @Skalds_Hall.

SPORTS

Sports Is Fun THU 3:30pm

PUNK

Rocket from Russia TUES 10:30am
Hello hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish English. Hosted by Russian Tim. Website: http://rocketfromrussia.tumblr.com. Email: rocketfrom russiacitr@gmail.com. Facebook: https://www.facebook.comRocketFromRussia. Twitter: http://twitter.com/tima_tzar.

Generation Annihilation SAT 12pm
On the air since 2002, playing old and new punk on the non-commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: generationannihilation.com. Facebook: facebook.com/generationannihilation..

LOUD

Power Chord SAT 1pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia, and Andy.

Flex Your Head TUE 6pm
Punk rock and hardcore since 1989. Bands and guests from

GENERATIVE

The Absolute Value of Insomnia SAT 2am
Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.

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